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CANTICA LAUDIS,

OR THE

AMERICAN BOOK OF CHURCH MUSIC:

BEING CHIEFLY A SELECTION OF

CHASTE AND ELEGANT MELODIES, FROM THE MOST CLASSIC AUTHORS, ANCIENT AND MODERN, WITH HARMONY PARTS; TOGETHER WITH CHANTS, ANTHEMS, AND OTHER SET PIECES;

FOR CHOIRS AND SINGING SCHOOLS:

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TO WHICH ARE ADDED

TUNES FOR CONGREGATIONAL SINGING.

BY LOWELL MASON AND GEORGE JAMES WEBB.

NEW YORK:

PUBLISHED BY MASON & LAW

23 PARK ROW, OPPOSITE THE ASTOR HOUS

2 edition.

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PREFACE.

The music contained in the first part of the Cantica Laudis has been selected and arranged with reference to *choir performance*, and is designed to furnish *choirs* with tunes, which, in their proper interpretation, shall be well adapted to the devotional end which should ever be kept in view in all church music, and which shall, at the same time, musically considered, take a high stand, as tasteful, elegant and scientific. Where shall we look for such tunes? or from whence shall they be obtained? Shall we attempt to originate them, or to draw them from our own imaginative powers? The idea is preposterous. The *original tunes*, so called, with which the pages of some modern collections are filled, (and their name is legion,) can only be explained on the ground of a deplorable state of musical taste and knowledge, or of egotistic vanity and ignorance.* We have seen so many (to us) unmeaning and silly tunes called *original*, and we have especially been so much dissatisfied with our own attempts in this way, that we have not often made the effort to originate forms of song, with which to fill the pages of this work; but we have rather preferred to go directly to the great fountains of true excellence, the only *human* sources of truth and beauty in melody and in harmony; and to take our subjects, and their development or treatment, too, so far as our metrically hymnodic purpose would allow, from the productions of those wonderful geniuses who have filled the world with their praise. We may, therefore, congratulate our readers, that in the use of this book they will not be cloyed with the frequent recurrence of "L. M.'s" and "G. J. W.'s," on almost every page; but that they will be permitted to hold musical intercourse with the Handels, the Mozarts, and the Beethovens, both of olden and of more modern times.

But while there are comparatively but few tunes in this work which can be said to be *original* with the editors, there is a sense in which they may be said to have composed almost all of them; and that is the Latin sense of the word Compose, *to put together*. The tunes frequently found in church music-books, attributed to the great musicians, as Handel, Haydn, Mozart, Beethoven, and others, were not, *as tunes*, composed by those whose names they bear, for these authors did not compose psalm and hymn tunes; but, in almost all cases where names of this class of writers are found attached to tunes, the fact is, that the leading subject, or principal musical idea, has been selected from some of their productions, and has been worked out, composed, or *put together in a tune form*, by other and inferior hands. Hence it is that these authors are so often repudiated in their own works, or unsouled in the very breathings of their own immortal spirits; for it is not an uncommon thing for an editor who attempts to arrange from Beethoven, for example, but who does not comprehend his author, or enter fully into his spirit, to divest the piece of all that is peculiar to the great master, or that marks his genius, and leave nothing but the more common-place phrases, found alike in the productions of the little and the great. So, also, we have seen pieces, bearing the name of Mendelssohn, so vitiated, by *arrangement*, as to leave not a vestige of Mendelssohnianism. Alas, for Mendelssohn's or Beethoven's pieces, when deprived of all that is Mendelssohnian or Beethovenish!

There are those who object to all attempts at arrangements from the works of the great composers. "Perform these works," say they, "as they were originally written, or else do not perform them at all; and if new tunes are wanted, why, make them." But this principle, carried out, would not only strike out of existence many of the most beautiful tune-forms now popular and useful, but it would cut off entirely from the mass of the people all opportunity of deriving pleasure or improvement from the works under consideration, and would keep down the public taste, by confining it to the productions of common-place writers. Besides, the means for performing these works, whether vocal or instrumental, do not exist, except in a few of the larger cities; nor do the pieces themselves exist in a form adapted to the purposes of ordinary public worship. Now, if it is through these works alone that musical taste is to be advanced, (and we know not where else to look for the means of improvement,) and if church music is to be elevated, and the results of the most successful efforts of human genius and scientific research be made subservient to the worship of God, we are absolutely driven to the great authors; they are our only resource; and since they have left little or nothing in a form adapted to our purpose, or to the prevailing habits or customs in church music, the successful editor must bring his musical sensibilities and perceptions into a close intimacy with the forms of truth and beauty which they have developed, and, imbuing his very soul in them, must work out, in close adherence to his matchless models, tunes suited to his purpose.

That this is a work most difficult, we know and deeply feel; that it may be presumptuous in us to aspire to its most successful accomplishment, we do not deny; and yet, it is the very thing we have, in a humble manner, attempted to do. With what success, our readers must judge.

To find the materials for the following pieces, we have gone through with an extensive course of musical reading, and have examined, with some diligence and attention, the works of many of the best writers. We have selected not a few of the gems scattered in rich profusion through their pages, and have endeavored to present them in a form

* Let it not be said that we are opposed to original tunes, or that we would discourage native talent or genius; far otherwise is the fact. But yet, we cannot, in good taste, or in good conscience, encourage an attempt at musical composition, where there seem to be no indications of genius, or in connection with manifest musical ignorance, or the neglect of general cultivation. Both genius and mental and musical discipline are necessary to enable one to compose well, in the ordinary sense of the term. Wherever, therefore, there is talent, we would urge musical study, and also that previous mental discipline without which mere musical study can never attain any very high point of excellence; and especially would we insist upon the thorough reading and study of classic authors, before any one shall attempt to draw upon his own resources especially for the public edification; for the reading of Shakspeare, Milton, and the poets, is not more necessary to poetic elegance and excellence, than is the study of Handel, Mozart, and Beethoven, to taste and beauty in original musical composition.

suited to the design of our work, with as little deterioration as possible. But we do not say, that, in any one instance, our *arrangement* is as good, absolutely, as the original; we do not say, for example, that Beethoven is not always, and in every instance, better, musically or abstractly considered, than Beethoven *arranged;* but we do say that Beethoven *arranged* is vastly superior to our own productions, and to all the wishy-washy tunes of would-be composers that were ever written. We say, too, that, as a result of our labors, we are enabled to present to our readers many beautiful pieces drawn from the highest sources of musical excellence: musical thoughts, ideas, or figures, expressed in elegant melodic progressions, or in soul-stirring harmonic combinations, unheard before in this department of musical composition, and, in a tune-form, adapted to the choir service of public worship, *nowhere else to be found.*

The words "arranged from" must be taken with considerable latitude. In some instances, there is a very close adherence to the original, so near as almost to have justified the name of the author, without qualification; while in others, the departure from the author is much greater. But we believe that, in all cases, our musical readers, or such of them as are acquainted with the works from whence our tunes have been composed, will admit that we have not often misrepresented or burlesqued our authors, as has sometimes been done. The greater part of the tunes without any name affixed as author, are taken from classic writers, or have been suggested by passages from them, and have only been *composed* by the editors; many of these would fully justify the phrase "arranged from;" but, in general, where we have not pretty closely adhered to our author, we have preferred to let the tunes appear anonymous. It is proper for us also to add, *that they have been actually thus composed as tunes by the editors, for this work; that, as tunes, they are nowhere else to be found; and that they are therefore claimed as property.*

The tunes in this first part of the work, while, with but few exceptions, they are strictly choir tunes, and not adapted to congregational singing, may be divided into two classes.

I. People's Tunes. By this term we mean to designate tunes of flowing, agreeable melody, readily performed by a choir and understood by a congregation; unlike those that are complicated, elaborate or difficult, these tunes are easy both in the measures of rhythmics and in the intervals of melodics. This is the class of tunes best adapted to general purposes; indeed, as it is the only class that can be universally or extensively popular, so it is the most useful class for choir performance, on common occasions of public worship. The German books contain many of these popular melodies, (Volks Gesänge,) from which we have made selections in this department.* In the selection of these tunes, however, we have always regarded it as important to avoid, First, All such as may have acquired any association unfavorable to the purposes of worship. Second, All such as are of too light and frivolous a character for religious purposes. Third, All such as approximate to the low, coarse or vulgar, alike offensive to musical taste and to religious propriety. If we mistake not, tunes belonging to each of these classes may be found to be somewhat frequent in some recent collections of church music.

II. Classic Tunes. This is, for the most part, the class of tunes derived from the works of the truly great composers, to which we have already alluded. Some of them are of simple structure and easy, (though never insignificant or silly,) and others present various degrees of difficulty in execution. It is quite impossible to present the musical thoughts of the great composers divested of all difficulties; there are difficulties of appreciation and of execution found, in a greater or less degree, in all their works. These authors have usually left upon their compositions an impress or likeness of their own musical existence. How easily can one trace Handel, in his choruses! No one of musical reading can mistake Handel for Haydn, or Haydn for Rossini. So also with Mendelssohn. Shakspeare has not more clearly enstamped the poetic image of himself on his pages, than has Mendelssohn his own musical impress upon his various works. But it often happens that those peculiar traits by which Mendelssohn makes himself known are connected with some considerable degree of difficulty, and suppose in the hearer, and in the performer, a corresponding degree of musical advancement. Choirs who would improve in taste, and in style of performance, must not shrink from things which are somewhat above common-place. With regard to cultivation and improvement, there is a strong analogy between poetry and music. Milton cannot be read and understood, except by those who have made some progress in poetic taste; and Mendelssohn or Beethoven cannot be read and appreciated, except by those who have made a similar progress in musical taste. As there are those who will throw aside Milton, not being sufficiently cultivated to appreciate him, so there are those who, for a similar reason, will throw aside Mozart or Beethoven. But, notwithstanding these things, the world has decided, or rather the laws of true taste and of human improvement and cultivation have decided, that Milton is one of the greatest of the English poets; and the man who does not like him, may be sure that the fault lies in himself, or in the neglect of his own education. So, also, with Mozart and Beethoven; the laws of musical taste have made them standard authors, and the man who does not like them may, with certainty, ascribe it to his own ignorance, or want of taste or cultivation. The laws of taste as certainly exist in nature as the laws of mathematics, though they may not be so easily discoverable. As it is through the power of numbers that we arrive at true results in mathematics, so it is through the productions of true genius, or the works of the truly great writers, that we are to seek for true results in musical taste. These works form a school of taste; and it is only through a knowledge, power of appreciation, practice, and love of them, that individuals, choirs, and communities, can be in any high degree improved. This department, in this very book, therefore, so far as we have been true to our own purpose, will furnish a higher test, or standard, than is usually found in similar works, by which singers and choirs may not only try themselves, and know somewhat of their present standing, but in the proper use of which they may make sure progress in tasteful cultivation, or in the appreciation, execution and love, of musical truth and beauty.

See prefatory note to Congregational Tunes, p. 295

* We are not of the number, however, who suppose that because a tune is German, that it is therefore good; for there are as many poor composers in Germany as elsewhere; and some few very unmeaning tunes, marked *German*, may be found in recent American books.

PREFATORY REMARKS.

The following exposition of the "Elements of Vocal Music," has been prepared not with reference to names, signs, or characters merely, but having also constantly and primarily in view the substance, essence, or nature of that which is to be taught. This will be observed in the propositions or axioms throughout the work. Every good teacher will endeavor to convey to the minds of his pupils, in the first place, a knowledge of things, doctrines, or facts, and afterwards, as a natural consequent, a knowledge of signs, symbols, or characters. The inversion of this order is one of the principal causes of the difficulties attending the learning of music, and of the obscurity that so often accompanies the well-meant attempts of the teacher at explanation. It is so directly at variance with the true philosophy or science of teaching that it is to be rejected by every enlightened teacher, in every department of instruction, or whatever may be the subject of his lesson. Music, the perception of which can come through the sense of hearing only, can never be taught by signs or by characters which are addressed to the eye. With as much hope of success might one attempt to teach chiaroscuro by verbal explanations or description, as the nature or relations of musical sounds by an exhibition of anything to the organs of vision. It is perhaps mostly to a misapprehension of this subject that we are to attribute the many new systems of notation which have appeared within a few years past; an attempt has been made to invert the order of nature in teaching music, and to communicate instruction through the eye, on the supposition that if the signs and characters are explained the things signified will be understood. Such unphilosophic attempts at teaching have of course been met by insurmountable difficulties, and these difficulties instead of being attributed to their true cause, have been supposed to arise out of a defective or obscure notation; and hence, new systems of notation (so called) have been invented. But how is it possible that one can be made to understand in any practical manner the signs or symbols of things, when as yet he has not become acquainted with the things signified or symbolized? Let *music* be taught first, and *musical signs* will follow easily enough afterwards. Let the teacher draw out and quicken the musical perceptions of his pupils, let him form in the ear a true idea of the scale, and let him train the vocal organs to the truthful production of that scale, and there will then be no great difficulty in teaching the notation by which it shall be represented. Notation consists mostly in the representation of musical sounds by means of arbitrary written characters; one arbitrary character being made, provided it be simple and easily strike the eye, is as good as another. We see then the folly and ignorance of those who would attempt to render the learning or the teaching of music easier by adopting some new system of notation. Not more absurd would be the attempt to relieve the difficulty of teaching colors to the blind, by means of a new nomenclature, than is that of rendering easier the teaching or the learning of music by a new system of notation.

It is taken for granted in the following synopsis that the teacher is familiar with his work, or that he *knows how to teach;* pedagogic directions have therefore been mostly omitted; not even the questions common in such elementary works have been inserted, on the supposition that the man who is qualified to teach will *be able to ask his own questions.* The practical exercises too, must be regarded as specimens; for as the good teacher of arithmetic does not rely exclusively upon his text book, but often gives out original or extemporaneous questions, growing out of the immediate circumstances by which he is surrounded, so the good music teacher will write lessons impromtu upon the board whenever he meets his class. There is a freshness and lively interest in such lessons that cannot be reached by the most carefully prepared book-exercises. But while the manner of teaching has been supposed to be the teacher's own, the things to be taught are here stated or defined, so that this work is properly a text book for the teacher. The definitions, so often defective or false, and the technical terms, so often misapplied, in treatises of this kind, have received close attention, and it is believed, may be relied upon as accurate. The order of arrangement of topics, both in respect to analysis and synthesis, is in general such, as would naturally be suggested by a careful inductive investigation of the subject. It is, therefore, adapted to inductive teaching. It has been kept in mind however, that teachers of common singing schools have not usually time enough for a thorough course of instruction, and that they are often obliged to hurry through their work. This circumstance, and the fact too that their teaching is principally not in juvenile but in adult classes, has caused exceptions to the above principle, and modifications by which the work will be better adapted to the wants of those who think best to adopt the declarative or preceptive, in preference to, or in connection with the inductive method. Indeed we think that every good teacher of an adult singing class, will avail himself of both the inductive and preceptive forms of giving instruction, adapting himself to the various circumstances in which he may be placed.

It is not sufficient in these days that one who teaches should thoroughly understand his subject, he must also become acquainted with the art and science of teaching. Teacher's Institutes and Normal Schools are doing much to qualify common school teachers, and to raise high the standard of teaching; they are no less valuable to music teachers, and we would urgently recommend either or both of them, to all who desire to learn to teach music well, for since the great principles of teaching are the same in all branches, an attendance at the Normal School, or on the lectures and instructions of Teacher's Institutes, where methods of teaching the common school studies are constantly brought forward, explained and illustrated, cannot fail to be of the greatest benefit to the music teacher. How shall the cause of music be promoted and elevated but through the influence of the teacher of music? And how shall the teacher of music perform this work who does not constantly labor to elevate himself? And how shall he elevate himself but by constant study, and by availing himself of all the means of improvement that come within his reach?

God prosper the cause of education in general, and of musical education in particular, throughout our country and throughout the world; so that music being joined with the more common and necessary branches of knowledge, and both with revealed truth, singers, teachers, men of science, and preachers of the gospel may all unite to promote human improvement, holiness and happiness — "peace on earth and good will to men"

INTRODUCTORY.

ANALYSIS OF MUSICAL SOUNDS.

1. *Distinctions existing in the nature of Musical Sounds.*—A musical sound, or a TONE, may be,

1. LONG, or SHORT.
2. HIGH, or LOW.
3. SOFT, or LOUD.

2. *Properties of Tones.*—A tone has, therefore, three essential properties:

1. LENGTH.
2. PITCH.
3. POWER.

3. *Departments in the Elements of Music.*—As there are three distinctions existing in the nature of musical sounds, and as they have three essential properties, so there are three corresponding departments in the elements of music:

1. RHYTHMICS,....treating of the *length* of tones.
2. MELODICS,.....treating of the *pitch* of tones.
3. DYNAMICS,.....treating of the *power* of tones.

4. *General View:*—

Distinctions.	*Properties.*	*Departments.*
1. LONG, or SHORT.	LENGTH.	RHYTHMICS.
2. HIGH, or LOW.	PITCH.	MELODICS.
3. SOFT, or LOUD.	POWER.	DYNAMICS.

RHYTHMICS.*

CHAPTER I.

DIVISIONS OF TIME. MEASURES. PARTS OF MEASURES. COUNTING AND BEATING TIME. ACCENT.

§ 1. The length of tones is measured by a division of time, into equal portions. This may be indicated or illustrated, by counting equally, thus: *one, two; one, two; one, two; one, two:* or thus: *la. la; la, la; la, la; la, la.*

§ 2. The portions into which time is divided are called MEASURES; thus, at § 1, four measures are supposed to be counted.

§ 3. Measures are divided into smaller portions, called PARTS OF MEASURES: thus, at § 1, measures are supposed to be divided into two parts, the first part of each measure being indicated by *one*, and the second part by *two*.

§ 4. Measures and parts of measures, may be indicated not only by counting (to the ear), but also by motions of the hand (to the eye), called BEATS, or BEATING THE TIME.

§ 5. In beating the time, a *downward* motion of the hand is usually made for the first part of a measure, and an *upward* motion for the second part.

§ 6. The first part of a measure should be *accented*, the second *unaccented*.

NOTE 1.—When the pupils commence learning to *beat the time*, it is well for them, not only to make the proper motions of the hand, but also to repeat the words *downward beat, upward beat*, or, *down, up*, as descriptive of the beats.

NOTE 2.—It should be thoroughly and practically understood, that this division of time is the *Rhythmic Element;* the principle of measurement in all music. The portions of time called *measures* are to music, what the portions of time called *days, months*, and *years* are to history.

NOTE 3.—The letter a in la should receive its grave sound (ä); being the same sound as is heard in the words, Fäther, Cälm, Bälm, Bär, Fär, Pä, Mä. This vowel sound (ah,) is the best for vocal practice, and is constantly used by all those who well understand the training of the voice.

CHAPTER II.

NOTES. BARS. RESTS.

§ 7. The length of tones is represented by written characters, called NOTES. Notes are signs, representing to the eye the comparative length or duration of sounds.

§ 8. Perpendicular marks are used for marking the division of measures, called BARS.

* The departments are kept separate in this elementary treatise, not because they should be thus kept in teaching, but because being thus separated they present a clearer general view of the subject, and also because it is quite impossible to present the different topics in such an order as will be suited alike to different classes. The subject of Rhythmics is here presented first; in teaching a class however, it may be just as well to commence with Melodics; but with which ever department the work of teaching is commenced, it is certain that at least the two departments of Rhythmics and Melodics should be almost immediately united; indeed the three departments should proceed simultaneously (or nearly so) from the beginning, and through the whole course of instruction.

§ 9. A measure, or part of a measure may be passed over in silence; such silence is called resting; and the sign or character by which it is indicated is called a REST.

Illustration of measures; example of notes, bars and rests.

CHAPTER III.

RHYTHMIC CLASSIFICATION. PROLONGED TONES. PRIMITIVE AND DERIVED FORMS OF MEASURE. LONG NOTES AND RESTS.

§ 10. A sound may be prolonged so as to occupy both parts of a measure; and thus a different form of measure may be obtained.

§ 11. The first form of measure, (a separate sound, or rest, being appropriated to each of its parts,) is called PRIMITIVE FORM.

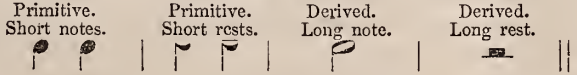
§ 12. The second form of measure, (both parts being appropriated to one prolonged sound, or rest,) is called DERIVED FORM.

§ 13. Derived forms are obtained from primitive forms, by uniting the parts.

§ 14. The prolonged sound is represented by a note differing in form from that which was previously introduced, and which has also, its corresponding rest.

NOTE. The notes and rests may now be called short notes or long notes, and short rests or long rests.

ILLUSTRATION.



CHAPTER IV.

TRIPLE MEASURE.

§ 15. A measure may have *three* parts; as *one, two, three; one, two, three;* or, *downward beat, hither* (or *inward*) *beat, upward beat.*

§ 16. A measure having three parts, is called TRIPLE MEASURE; a measure having two parts, is called DOUBLE MEASURE.

§ 17. Triple measure receives an accent on the first part.

§ 18. A sound may be prolonged so as to occupy two or three parts of a measure; and thus derived forms are obtained in triple measure.

§ 19. When, the derived form is obtained by the union of the first and second parts of a measure, it is called the FIRST DERIVATIVE; when it is obtained by the union of the first, second and third parts it is called the SECOND DERIVATIVE.

§ 20. When, in a derived form of measure, the union of the parts commences with the first, the derivative is said to be in the FIRST CLASS; when the union commences with the second part of the measure, the derivative is said to be in the SECOND CLASS.

§ 21. When a tone commences on an *unaccented*, and is continued on an *accented* part of a measure, it is called a SYNCOPE,* or SYNCOPATED TONE.

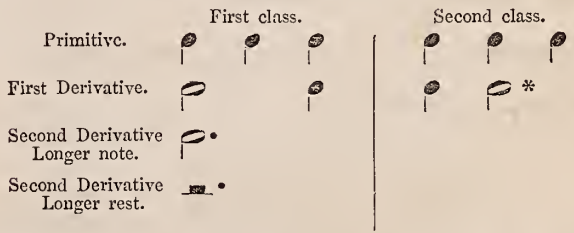
§ 22. A syncopated tone should always receive an accent.

§ 23. The longer sound, occupying three parts of a measure, is represented by a note of different form from the two previously introduced, which may now be called the longer note.

NOTE. A syncope changes, or "cuts into" the regular accent.

§ 24. Figures are used as signs of measure; thus, the figure **2** denotes *double*, and the figure **3**, *triple* measure.

ILLUSTRATION.



NOTE. The principle of induction never anticipates by names or terms anything which has not been already discovered or taught. In investigation this anticipation is impossible, in teaching it is inadmissible. Hence the pupils use such names or terms as most naturally come up in the mind, and if on further progress other names or terms become more convenient, they may then make the change. Again, induction never burdens the mind with names, or technical terms until they are needed as aids in bringing up to the imagination the idea of things which are already known.

* Syncope. From two Greek words, signifying "I cut." † Representation of a Syncope.

CHAPTER V.

QUADRUPLE MEASURE.

§ 25. A measure may have four parts; as *one, two, three, four; one, two, three, four;* or *downward beat, hither* (or *inward*) *beat, thither* (or *outward*) *beat, upward beat.* Called QUADRUPLE MEASURE, and distinguished by the figure 4.

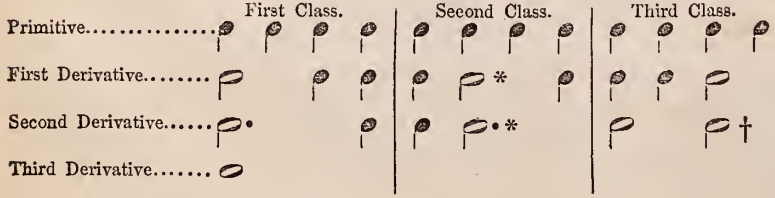
§ 26. When, in a derived form of measure, the union commences with the third part, it is said to be in the THIRD CLASS.

§ 27. When a sound is prolonged so as to occupy four parts of a measure it is represented by a note differing in form from those which have been previously introduced, and which we may call the longest note.

NOTE. The reason why the commonly received names of the notes have not before been given is explained in the note at the end of the last chapter; they may now be adopted, as follows:

	Notes.	Rests.
NOTE, WHOLE NOTE, or SEMIBREVE,		
THREEQUARTER NOTE, or DOTTED HALF, or MINIM,		
HALF NOTE, or MINIM,		
QUARTER NOTE, or CROTCHET,		

ILLUSTRATION.



* Syncope. † Irregularly classed.

CHAPTER VI.

SEXTUPLE AND MIXED MEASURES.

§ 28. A measure having six parts, is called sextuple measure; as *one, two, three, four, five, six;* or *downward beat, downward beat, hither beat, thither beat, upward beat, upward beat.*

§ 29. A measure having six parts, is often described by two countings or beats, as is double measure; but it differs from double measure, since the latter consists of *two twos*, while the former consists of *two threes.* It is often called COMPOUND MEASURE.

§ 30. Measures may also have *nine*, or *twelve* parts, or more or less. But it is not supposed to be necessary, in this place, to give any further explanation or illustration, since, if the pupil is well grounded in the kinds already mentioned he need not apprehend difficulty, in any other forms of measure which may be found.

CHAPTER VII.

DIVIDED PARTS, OR COMPOUND FORMS OF MEASURE, AND THEIR CORRESPONDING NOTES AND RESTS.

§ 31. The parts of a measure may be divided, so that two sounds shall be made to occupy but one part.

§ 32. When two sounds occur on a single part of a measure, the measure is said to be in COMPOUND FORM.

§ 33. Compound forms of measure, may be either primitive or derived.

§ 34. The notes representing these shorter sounds, or Compound Primitive forms of measure, are called Eighths, or Quavers.

ILLUSTRATION.

NOTE 1.—The forms of measure heretofore explained, may now be called SIMPLE FORMS; and thus be distinguished from Compound Forms.

NOTE 2.—The principle of derivation and classification, as heretofore explained, (derived from Kübler, a truly philosophical writer upon elementary inductive teaching) can now be carried out in compound forms of measure, if the teacher thinks it best. If it be thoroughly and practically understood, it affords a certain criterion or principle, by which the musical

performer may be carried through the most difficult rhythmic combinations with certainty. The principle is simply this: The primitive form of a measure, or the primitive note of a measure, or part of a measure, is always to be taken as the standard of measurement. This cannot fail to solve any rhythmic difficulty that can occur. The common mode of measuring sounds by beating, is unsatisfactory and uncertain. Hence, a good conductor of an orchestra is frequently observed to indicate with his Baton, the primitive form of the measure, and this although he may know nothing of this principle of classification. This fact shows that the principle is a natural one, and one that fails not to accomplish its end. Whether the terms here used be adopted or not, the principle must be practically understood, the thing itself must be known, or there can be no certainty of correct time.

CHAPTER VIII.

TRIPLETS.

§ 35. A part of a measure may be so divided as to be occupied by three sounds. Such divisions of parts of measures are called Triplets. The notes representing triplets are marked by the figure 3.

ILLUSTRATION.

CHAPTER IX.

COMPLEX FORMS OF MEASURE, AND THEIR CORRESPONDING NOTES AND RESTS.

§ 36. A part of a measure may be occupied by four sounds; such sounds are represented by notes called SIXTEENTHS or SEMIQUAVERS.

§ 37. When four sounds occupy a single part of a measure, the measure is said to be in COMPLEX FORM.

ILLUSTRATION.

NOTE. A futher explanation of Rhythmic Clasification may be obtained from "The Boston Academy's Manual of Instruction."

See note 2, at § 34.

CHAPTER X.

VARIETIES OF MEASURE.

§ 38. Either of the different kinds of notes may be taken to represent the primitive form of measure, simple and compound. Thus, the primitive form in any kind of measure may be represented, by Whole Notes, Halves, Quarters, Eighths, or Sixteenths.

§ 39. The different representation or signs of measure, arising from the use of the different notes as primitive forms, are called VARIETIES OF MEASURE.

NOTE. Varieties of measure merely furnish different signs for the same thing. To the ear they are all the same, to the eye only do they differ; the movement or degree of quickness depending not in the least, on the kind of notes in which music is written. Notes represent no positive, but only a relative length of sound. The different varieties are comparatively unimportant, but are in common use.

§ 40. There may be as many varieties in all the different kinds of measure, as there are kinds of notes.

§ 41. As figures are used to distinguish the *kinds* of measure, so also they are used to distinguish the *varieties* of measure. When used for both purposes, the two figures are written in the form of fractions, the number of parts, (on which the *kind of measure* depends,) being indicated by the NUMERATOR; and the kind of note used on each part, (on which the *variety of measure* depends,) being indicated by the DENOMINATOR.

§ 42. EXAMPLE OF DIFFERENT VARIETIES OF MEASURE.

* Seldom used.

END OF RHYTHMICS.

MELODICS.

CHAPTER XI.

§ 43. Musical sounds, considered or treated with reference to *relative pitch*, are arranged in a certain order, or series, called THE SCALE.*

§ 44. The scale consists of eight tones; these are named numerically from the lowest, upward: ONE, TWO, THREE, FOUR, FIVE, SIX, SEVEN, EIGHT.

§ 45. Musical sounds may also be considered or treated *abstractly*, or with reference to *absolute pitch*. When thus considered they are named alphabetically from the letters, A, B, C, D, E, F, G.

NOTE.—In all nations where the generally prevalent system of music is received, the pitch of tones, as represented by letters, is the same.

§ 46. In treating of the scale, the tone C, is first taken (i. e. in the first steps of musical teaching) as one, or as the basis of the scale; so that the order of the scale is as follows:

One,	Two,	Three,	Four,	Five,	Six,	Seven,	Eight.
C,	D,	E,	F,	G,	A,	B,	C.

§ 47. In vocal music, the following syllables are often used, in connection with the scale, or relative pitch.

Written, ... Do, Re, Mi, Fa, Sol, La, Si, Do.

Pronounced, ... Dō, Rā, Mē, Fä, Sōl, Lä, Sē, Dō.

NOTE 1.—See previous note on the true sound of the vowel ä.

NOTE 2.—The teacher is advised always to accustom his pupils to speak of the tones of the scale by their numerical, or relative names, as one, two, three, &c.: thus, if a lesson be written on the board, and the teacher wishing to question the scholars with respect to the tones, asks, pointing to any particular note, "What tone is represented by that note?" the answer should be, *one, two, three*, or as the case may be. But if he wishes to question with respect to the letters, he should ask directly, "What letter is one, two, &c., or what is the pitch of one, two, &c. He is advised also, not to allow his pupils to substitute, as names for tones, *first*, for one, *second* for two, &c.; nor to allow them to say *No.* 1, *No.* 2, &c., but simply one, two, three, four, &c. He is further advised not to allow the pupils to regard the syllables as the names of the sounds; never to allow them to speak of the tone *Do*, the tone *Re*, &c.; but, in all cases, to consider the names of the sounds of the scale one, two, three, four, five, six, seven and eight.

NOTE 3.—Although the syllables are not regarded as indispensable, the following reasons may be assigned for their use: 1st. An association is quickly formed between each particular syllable, and the relative pitch of the tone to which it is applied; and this enables the inexperienced singer to strike the pitch with comparative ease. 2d. The proper practice of the syllables lays the foundation for a good articulation, or a correct delivery of words.

* SCALE. Signifying a ladder, or series of steps.

It is obvious that, if the syllables are used for the first reason above mentioned, they should always be applied to the scale in the same manner; *i. e.*, *Do* to *one*, *Re* to *two*, &c.; since they are intended to indicate *relative*, and not absolute pitch. The Italian or French method of using the syllables instead of letters, or to represent absolute pitch, is perhaps as good as any; but if the syllables are thus used, Do being synonymous with C, Re with D, &c., there can be no use for the letters, as we need but one method of designating absolute pitch. It must be evident also, to any one, that in this use of the syllables, no such advantage can be derived from them as is mentioned above. The only advantage that is claimed by those who would make the syllables synonymous with the letters is, that in this way, it is easier for the pupil to apply the syllybles to the notes, since each syllable will always occupy the same place on the staff. The question then is, "are the advantages of associating the syllables with the sounds of the scale, greater than the difficulty of applying them?" If the answer is in the affirmative, then the use of the syllables here recommended, is the best use of them; if in the negative, the syllables had better be given up altogether, and the German method of using only the one syllable *La* for all the tones be adopted.

CHAPTER XII.

THE STAFF AND CLEFS.

§ 48. The scale (or the relative pitch of tones) is represented by notes in connection with a character called THE STAFF.

§ 49. The staff consists of five horizontal marks or lines, and the spaces between them.

NOTE.—*Five* is adopted for the number of lines, as a matter of convenience, but not of necessity.

§ 50. Each line and each space is called a DEGREE; thus, there are in the staff, nine degrees, *five* lines and *four* spaces.

§ 51. The degrees of the staff are counted upwards, from the lowest.

§ 52. If it be desirable to extend the compass of the staff, spaces and lines, below or above, are used, called SPACES BELOW, or SPACES ABOVE, and ADDED LINES BELOW, or ADDED LINES ABOVE.

§ 53. The scale may be represented on the staff in various ways: thus, the note representing one may be placed upon the first line or first space, second line or second space, or upon any degree of the staff; but when the position of one is fixed, the other sounds must follow in regular succession.

§ 54. There are two ways in which it is common to represent the scale on the staff: first, the note for one being written upon the *added line below;* second, the note for one being written upon the *second space.*

§ 55. To distinguish between these two ways, or to determine the position of the scale on the staff, a letter is used as a guide, called a CLEF.*

* Clef. Signifying *Key.*

§ 56. There are two letters commonly used as clefs, F and G.

NOTE 1.—The form of these letters when used as Clefs can be pointed out by the Teacher.

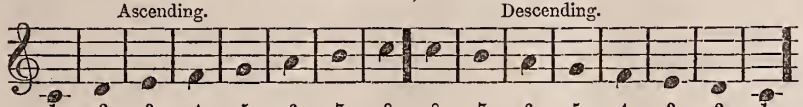
NOTE 2.—The letter C is also taken for a clef, but as it is not much in use in this country, and as it is fast going out of use in England and Germany, it is not thought necessary to explain it here.

§ 57. The F Clef is placed upon the fourth line; hence when this clef is used the note representing one (C) must be placed upon the second space.

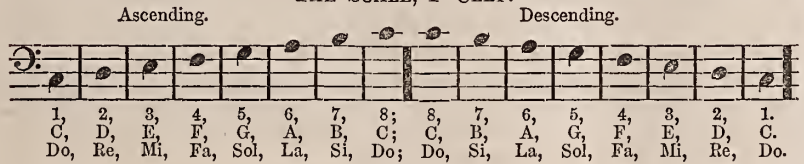
§ 58. The G Clef is placed upon the second line; hence when this clef is used the note representing one (C) must be placed upon the added line below.

ILLUSTRATION.

THE SCALE, G CLEF.



THE SCALE, F CLEF.



CHAPTER XIII.

MELODICS.—EXTENSION OF THE SCALE AND CLASSIFICATION OF VOICES.

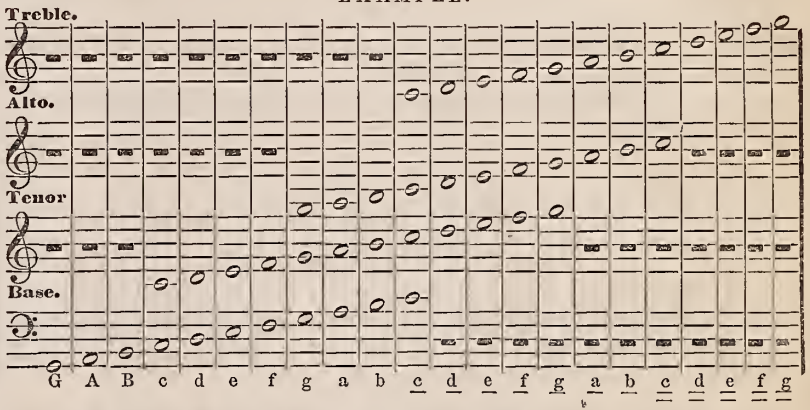
§ 59. When tones higher than eight are sung, eight is to be regarded as one of an upper scale.

§ 60. When tones lower than one are sung, one is to be regarded as eight of a lower scale.

§ 61. The human voice is naturally divided into four classes: low male voices, or BASE; high male voices, or TENOR; low female voices, or ALTO; high female voices, or TREBLE.

NOTE.—Besides the above, there are also other distinctions, as BARYTONE, between the Base and Tenor. And the MEZZO SOPRANO, between the Alto and Treble. The Treble is often called SOPRANO.

§ 62. The G clef is used, not only for the Treble and Alto, but also often for the Tenor; but when used for the Tenor, it denotes G an octave lower than when used for the Treble and Alto. The following table exhibits the common use of the clefs: and also the usual compass and relative position of the different parts:—

EXAMPLE.

§ 63. To distinguish between the different tones denoted by the same letter, capital and small letters, together with marks below or above them, are used. Thus, in the above example, the lowest three notes are designated by *capital letters;* and the tones represented by them are called capital, or great G, or great A, and great B. The notes in the next octave beginning with c, (with the exception of the upper one, which is considered as one of the octave above,) are designated by *small letters*, and the tones are called *small c, small d, small e,* &c. The notes in the next octave, (with the exception of the upper one,) are designated by *once-marked small letters*, and the tones are called *once-marked small c, once-marked small d,* &c. The notes belonging to the next octave, are designated by *twice-marked small letters.* The G clef, when used for Treble or Alto voices, signifies g; when used for Tenor voices, it signifies g.

NOTE 1.—This system of designating the tones is carried out through the whole extent of the great scale of sounds in instrumental music, consisting of nine or ten octaves, as follows:—The first, or lowest octave, is denoted by *twice-marked capitals*, as C (or CCC), D (or DDD), &c. The next, or second octave, is denoted by *once-marked capitals*, as C, D, E, &c. The third octave, (the upper part of which comes within the vocal compass as exhibited above,) is denoted by *capitals*, as C, D, E, &c. The fourth octave, by *small letters*, as c, d, e, &c. The fifth octave, by *once-marked small letters*, as c, d, e, &c. The sixth octave, by *twice-marked small letters*, as c, d, e, &c. The seventh octave, by *three-times-marked small letters*, as c, d, e, &c. The eighth octave, by *four-times-marked small letters*, as c, d, e, &c. The ninth octave, by *five-times-marked small letters;* and the tenth octave, by *six-times-marked small letters.*

NOTE 2.—It is important that the difference of pitch between male and female voices be fully explained and illustrated.

CHAPTER XIV.

INTERVALS. STEPS AND HALF-STEPS.

§ 64. The difference of pitch between any two tones, is called AN INTERVAL. Thus, the difference of pitch between one and two, is an interval.

§ 65. In the regular succession of the tones of the scale, there are two kinds of intervals, larger and smaller.

§ 66. The larger intervals are called STEPS, or LARGE STEPS; and the smaller intervals are called SMALL STEPS, or HALF-STEPS. *

§ 67 The intervals of the scale occur in the following order:—between one and two, a *step;* between two and three, a *step;* between three and four, a *small step;* between four and five, a *step;* between five and six, a *step;* between six and seven, a *step;* and between seven and eight, a *small step.*

* The terms *tone* and *half-tone* are in common use to designate these intervals; but as the application of the same word both to sounds and intervals is inconvenient, the discontinuance of the term *tone* and *half-tone* is recommended, especially in teaching. The objection to the introduction of the terms major second and minor second is explained in a note on page 7; besides which it may be added that these terms are wanted for another purpose, and in another connection, as the pupil advances.

CHAPTER XV.

MELODICS.—THE CHROMATIC SCALE.

§ 68. Between those tones of the scale which form the interval of a step, an intermediate, or CHROMATIC* tone may be introduced: thus, intermediate or chromatic tones may occur between 1 and 2, 2 and 3, 4 and 5, 5 and 6, 6 and 7; but not between 3 and 4, and 7 and 8, because the intervals between these tones are already half-steps, and these are the smallest practicable intervals.

§ 69. Intermediate or chromatic tones are named numerically (relative pitch) from one of the tones of the diatonic scale between which they occur, but with the word SHARP or FLAT, or a character called a sharp (♯) or a flat (♭) in connection, to distinguish them from the diatonic tones: thus, the intermediate tone between one and two, if named from one, is called SHARP ONE (♯1); and if named from two, is called FLAT TWO (♭2). †

The intermediate tones are also named alphabetically (absolute pitch) from one of the letters between which they occur, with the word sharp or flat also in connection: thus, the chromatic tone between C and D, if named from C, is called C SHARP (C♯); and if named from D, is called D FLAT (D♭).

§ 70. The note representing an intermediate or chromatic tone, is written on the same degree of the staff as the note representing the tone from which it is named: thus, sharp one is written on the same degree of the staff as one; flat two is written on the same degree as two, &c.

§ 71. A scale of thirteen tones, including all the intermediate, or chromatic tones, with twelve intervals of a half-step each, is called THE CHROMATIC SCALE.

§ 72. The scale which has been heretofore described may now be called THE DIATONIC SCALE.

DIATONIC. From two Greek words, signifying *through the tones*, or from *tone to tone.*

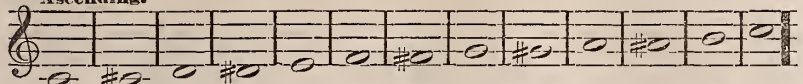
* CHROMATIC. From a Greek word, signifying *color.* The intermediate, or chromatic tones, having been formerly written with colored ink. The term may also have a figurative signification, as chromatics in music, may be regarded as analagous to coloring in painting.

† Sharp, in the technical use of the word, signifies higher: thus, the meaning of *sharp one* is, *higher than one.* Flat signifies lower: thus, the meaning of *flat two* is, *lower than two*

EXAMPLE.

THE CHROMATIC SCALE. *Notes, Letters and Syllables.*

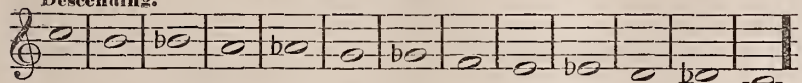
Ascending.



1,	♯1,	2,	♯2,	3,	4,	♯4,	5,	♯5,	6,	♯6,	7,	8.
C,	C♯,	D,	D♯,	E,	F,	F♯,	G,	G♯,	A,	A♯,	B,	C;
Do,	Di,	Re,	Ri,	Mi,	Fa,	Fi,	Sol,	Si,	La,	Li,	Si,	Do;

NOTE.—Di is pronounced *Dē*, Fi *Fe*, &c.

Descending.



8,	7,	♭7,	6,	♭6,	5,	♭5,	4,	3,	♭3,	2,	♭2,	1.
C,	B,	B♭,	A,	A♭,	G,	G♭,	F,	E,	E♭,	D,	D♭,	C.
Do,	Si,	Se,	La,	Le,	Sol,	Se,	Fa,	Mi,	Me,	Re,	Re,	Do.

Se is pronounced *Sā*, Le *Lā*, &c.

§ 73. The sign of an intermediate or chromatic tone (♯ or ♭) belongs not only to the note before which it is placed, but also to all the following notes on the same degree of the staff in the measure.

§ 74. The sign of a chromatic tone belongs to all the notes that follow it, from measure to measure, when no intervening note occurs on another degree of the staff.

§ 75. The sign of an intermediate, or chromatic tone (♯ or ♭), is canceled, or annulled by a character called a NATURAL (♮).*

CHAPTER XVI.

DIATONIC INTERVALS.

§ 76. In addition to those intervals called steps and half-steps, belonging to the scale in its regular progression, there are also other intervals occasioned by skipping: as SECONDS, THIRDS, FOURTHS, FIFTHS, SIXTHS, SEVENTHS, AND OCTAVES.

§ 77. Intervals are always reckoned from the lower tone upwards, unless otherwise expressed.

DIATONIC INTERVALS.

NOTE.—Diatonic, because they are produced by skips in the diatonic scale.

§ 78. Two tones being the same pitch, are called UNISON, or said to be in UNISON.

§ 79. The interval between 1 and 2, or 2 and 3, or between any tone and the tone that is represented on the second degree of the staff, inclusive, above it, is called a SECOND.

§ 80. The interval between 1 and 3, or between 2 and 4, or between any tone and the tone that is represented on the third degree of the staff, inclusive, above it, is called a THIRD.

§ 81. The interval between 1 and 4, or between 2 and 5, is called a FOURTH

§ 82. The interval between 1 and 5, or between 2 and 6, is called a FIFTH.

§ 83. The interval between 1 and 6, or between 2 and 7, is called a SIXTH.

§ 84. The interval between 1 and 7, or between 2 and 8, is called a SEVENTH.

§ 85. The interval between 1 and 8, or between 2 and 9, (or 2 of the next series) is called an OCTAVE.

CHAPTER XVII.

INTERVALS. MAJOR AND MINOR.

§ 86. *Seconds.*

1. A second consisting of a *half-step*, is a MINOR SECOND.
2. A second consisting of a *step*, is a MAJOR SECOND.

§ 87. *Thirds.*

1. A third consisting of a *step* and a *half-step*, is MINOR.
2. A third consisting of *two steps*, is MAJOR.

§ 88. *Fourths.*

1. A fourth consisting of *two steps*, and *one half-step*, is a PERFECT FOURTH
2. A fourth consisting of *three steps*, is a SHARP FOURTH.

§ 89. *Fifths.*

1. A fifth consisting of *two steps* and *two half-steps*, is a FLAT FIFTH.
2. A fifth consisting of *three steps* and a *half-step*, is a PERFECT FIFTH.

* The name of this character seems not to have been well chosen, since it tends to mislead the mind of the pupil. It signifies, not that one sound is more natural than another, but merely that the connection which has herctofore existed between a note and a sharp or flat is now dissolved. The teacher is advised never to use the term *natural* in connection with the names of the tones, or to speak of C natural, B natural, natural one, natural four, &c.; but to say simply C, B, &c., or one, four, &c. The fact is, that C♯ is just as natural a tone as C, and so of all the tones of the chromatic scale; one is just as natural as another, and a little child, who chooses the pitch of a song, is just as likely to commence with C♯ as with C, or with F♯ as with F, &c. The term natural applies not to the thing itself, but to the mere sign of the thing; not to a tone, but to the mere sign of a tone; hence, its careless use often renders musical language obscure or absurd.

§ 90. *Sixths.*

1. A sixth consisting of *three steps* and *two half-steps*, is MINOR.
2. A sixth consisting of *four steps* and a *half-step*, is MAJOR.

§ 91. *Sevenths.*

1. A seventh consisting of *four steps* and *two half-steps*, is a FLAT SEVENTH.
2. A seventh consisting of *five steps* and *one half-step*, is a SHARP SEVENTH.

§ 92. *Octave.* An OCTAVE consists of *five steps* and *two half-steps.*

NOTE.—In addition to the intervals already mentioned, there are others arising out of the chromatic scale, but as they properly belong to the study of harmony, further notice of them is omitted in this work.

CHAPTER XVIII.

TRANSPOSITION OF THE SCALE.

§ 93. *Preliminary remark.*—It will be borne in mind that the scale is a succession of sounds, irrespective of any definite pitch, but which sounds bear one to another a fixed relation; this relation consisting in, or depending upon, the intervals or differences of pitch between them. It will also be remembered that, letters represent the absolute pitch of sounds; and that the pitch of each letter is unalterably fixed.

§ 94. When the scale begins with C, or when C is taken as one, or as the pitch of the scale, it is said to be in its NATURAL POSITION;* but the pitch may be changed, and any other letter may be taken as one, in which case the scale is said to be TRANSPOSED. Transposition consists in changing the pitch, or in taking any other letter than C as one, or as the basis of the scale.

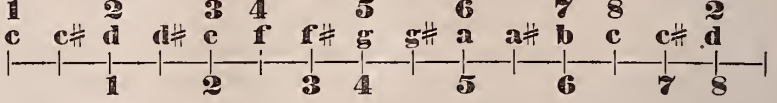
§ 95. The letter which is taken as one, is called the KEY LETTER, or KEY NOTE, or simply the KEY. Thus, if the scale be in its natural position, with C as one, it is said to be in the KEY OF C. If its pitch be changed, and D be taken as one, it is said to be in the KEY OF D, and so on. By the key of C, is meant that the scale is based on C, or that C is taken as one; by the key of D, is meant that the scale is based on D, or that D is taken as one, and so on.

§ 96. In transposing the scale, the proper order of intervals, must be preserved. Thus, in every key, the intervals *must be* as follows: between one and two, a *step;* between two and three, a *step;* between three and four, a *half-step;* between four and five, a *step;* between five and six, a *step;* between six and seven, a *step;* and between seven and eight, a *half-step.*

§ 97. The interval between one letter and another is fixed, and cannot be altered. Thus, the interval is a *step* between C and D, a *step* between D and E, a *half-step* between E and F, a *step* between F and G, a *step* between G and A, a *step* between A and B, and a *half-step* between B and C.

§ 98. In the transposition of the scale, the proper order of intervals is preserved by the use of the intermediate (sharp or flat) tones: or, in other words in the transposition of the scale, it becomes necessary to omit certain tones belonging to the given key, or key from which the transposition is made, and to take from the chromatic scale such other tones as may be required to constitute the new key, or to preserve the proper order of its intervals.*

ILLUSTRATION.



EXPLANATION.—The above diagram is designed to represent the chromatic scale, in which each interval is a half-step. The figures *above*, are intended to represent the scale in its natural position (key of C), C as one, D as two, &c. The figures *below*, are intended to represent the scale transposed into the key of D, D as one, E as two, F♯ as three, &c.

It will be observed, that if D be ONE, E must be TWO, because the interval between one and two must be a step; F will not do for three, because the interval between E and F is but a *half-step*, whereas, the interval between two and three must be a *step;* F therefore is omitted, and F♯ is taken for THREE. Between three and four, the interval must be a *half-step;* and the interval between F♯ and G is a *half-step;* G, therefore, is FOUR. Between four and five, the interval must be a *step*, and the interval between G and A is a *step;* A, therefore, is FIVE. Between five and six, the interval must be a *step*, and the interval between A and B is a *step;* B, therefore, is SIX. Between six and seven, the interval must be a *step;* but as the interval between B and C is but a *half-step*, C will not do for seven; C♯ is therefore taken for SEVEN, and the proper interval is thus obtained. Between seven and eight, the interval must be a *half-step* and the interval between C♯ and D is a *half-step;* D, therefore, is EIGHT.

CHAPTER XIX.

TRANSPOSITION OF THE SCALE BY FIFTHS.

§ 99. First transposition of the scale by fifths: from C to G.

* The term natural, as here used, has only reference to the characters by which the scale is represented, not to the scale itself, since the scale itself is just as natural in any other key as it is in C. (See note on page 13.)

* The difficulty, in transposition, consists in the transfer of the absolute pitch of sounds, to the relative pitch of the scale.

§ 100. To preserve the proper order of intervals between *six* and *seven*, and between *seven* and *eight* in this transposition, it is necessary to take F♯ as seven in the new key.

§ 101. The sign of F♯ (♯) is placed at the beginning of the staff, or immediately after the clef, and is called the SIGNATURE (sign) of the key. Thus, the signature to the key of G, is ONE SHARP, or F♯. The signature to the key of C is said to be NATURAL.

EXAMPLE. KEY OF G.

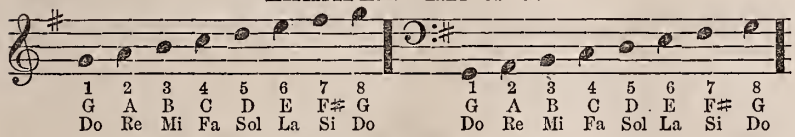
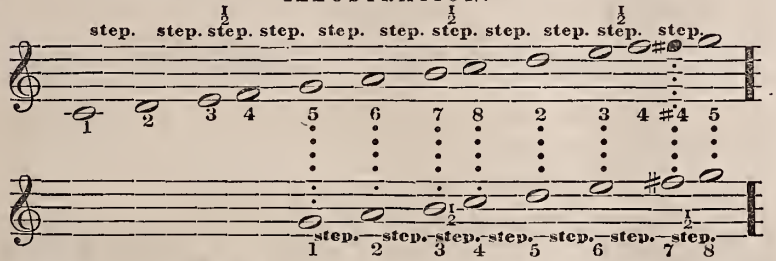
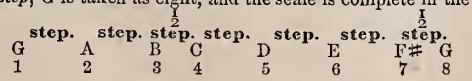


ILLUSTRATION.

EXPLANATION.—On the upper staff, in the above diagram, the scale is represented in the key of C. The distances of the notes, one from another, represent the different intervals, as steps and half-steps. On the lower staff G is taken as one, A as two, B as three, C as four, D as five, E as six; and thus far the intervals are right. But as the interval between six and seven must be a *step*, it is seen at once, that F will not do for seven, because the interval between E and F, is but a *half-step*; it becomes necessary, therefore, to take the intermediate tone, F♯, for seven, and this gives the proper interval between six and seven, viz., a *step*. The interval between F♯ and G being a *half-step*, G is taken as eight, and the scale is complete in the key of G, thus—



NOTE.—No illustration of the transposition of the scale by diagrams, or which is in any way presented to the eye, can be fully satisfactory, or cause this subject to be practically understood. It can only be thoroughly taught by audible examples, or vocal or instrumental elucidations.

CHAPTER XX.

RELATION OF TONES. TONE OF TRANSPOSITION.

§ 102. Tones are said to be related as follows: if C be one, D is two, E is three, &c.; or, D is *two*, considered in respect to its relation to C *as one;* so, also, E is *three*, F is *four*, G is *five*, A is *six*, and B is *seven*.

And again: C♯ is *sharp one*, D♯ is *sharp two*, F♯ is *sharp four*, G♯ is *sharp five*, and A♯ is *sharp six*, when considered in relation to C as *one*.

And again: D♭ is *flat two*, E♭ is *flat three*, G♭ is *flat five*, A♭ is *flat six*, and B♭ is *flat seven*, when considered in relation to C as *one*.

§ 103. The intermediate tone required in transposition, is called THE TONE OF TRANSPOSITION, or, (in written music) THE NOTE OF TRANSPOSITION. Thus, the tone or note of transposition between the keys of C and G is F♯.

§ 104. It will be observed that, in the foregoing transposition from C to G, the pitch of the scale has been removed a *fifth;** and that the intermediate tone F♯, or *sharp four*, has been found necessary to preserve the proper order of the intervals; hence the following rule: "*Sharp four transposes the scale a fifth;*" or, "*The tone of transposition, between any key and its fifth, is sharp four.*"

CHAPTER XXI.

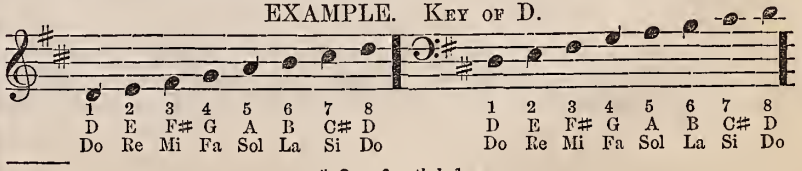
TRANSPOSITION OF THE SCALE BY FIFTHS, CONTINUED.

§ 105. Second transposition of the scale by fifths; from G to D.

§ 106. To preserve the proper order of intervals between *six and seven*, and between *seven and eight* in this transposition, it is necessary to take C♯ as seven in the new key.

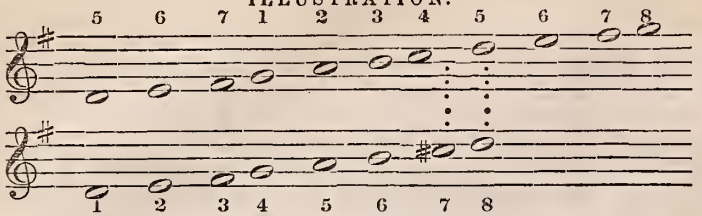
§ 107. The sign of C♯ (♯) is placed at the beginning of the staff, a little to the right of the previous sharp, and the two sharps (F♯ and C♯) are taken together as the sign of the key, or as the signature.

EXAMPLE. KEY OF D.



* Or a fourth below.

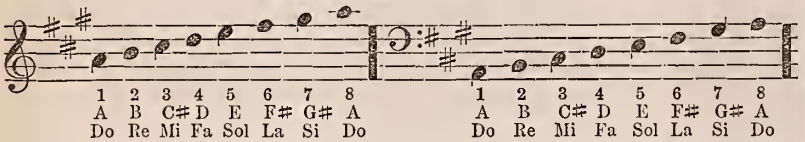
ILLUSTRATION.



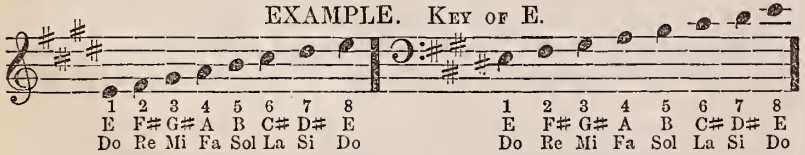
NOTE.—An explanation of the above diagram is supposed to be unnecessary, as it would be similar to that at § 101.

§ 108. Third transposition of the scale by fifths, from D to A. G♯ is sharp four to D. G♯, therefore, is the next sharp introduced.

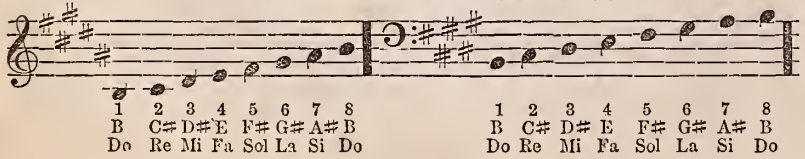
EXAMPLE. KEY OF A.



§ 109. Fourth transposition of the scale by fifths; from A to E. D♯ is sharp four to A. D♯, therefore, is the next sharp.

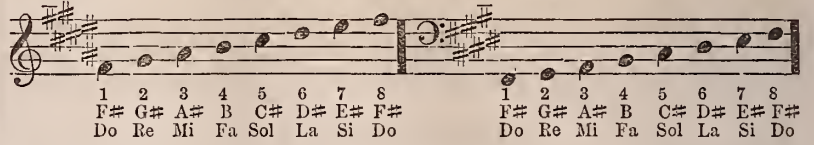
EXAMPLE. KEY OF E.

§ 110. Fifth transposition by fifths; from E to B. A♯ is sharp four to E.

EXAMPLE. KEY OF B. (Same as C♭.)



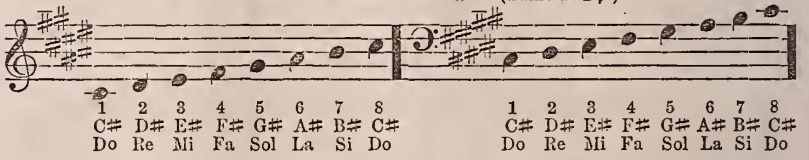
§ 111. Sixth transposition by fifths; from B to F♯. E♯ is sharp four to B.

EXAMPLE. KEY OF F♯. (Same as G♭.)



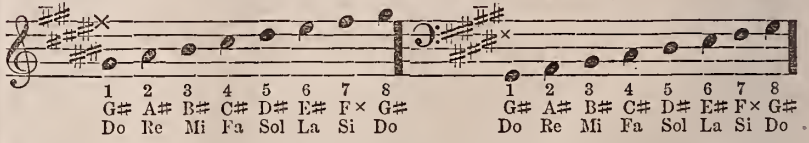
§ 112. Seventh transposition by fifths; from F♯ to C♯. B♯ is sharp four to F♯.

EXAMPLE. KEY OF C♯. (Same as D♭.)



§ 113. Eighth transposition by fifths; from C♯ to G♯. F DOUBLE SHARP (written thus: F×,) is sharp four to C♯.

EXAMPLE. KEY OF G♯. (Same as A♭.)



§ 114. The scale may be still further transposed by fifths: to the key of D♯, with nine sharps (two double sharps); to the key of A♯, with ten sharps (three double sharps); to the key of E♯, with eleven sharps (four double sharps); to the key of B♯, with twelve sharps (five double sharps), and so on.

NOTE 1.—The key of B♯ is the same to the ear as the key of C. The difference is not in the thing itself, but merely in the sign.

NOTE 2.—The keys beyond F♯ (six sharps) are but seldom used, as the same variety may be more easily obtained in transposition by flats. The keys beyond E (four sharps) are seldom used in church music.

CHAPTER XXII.

TRANSPOSITION OF THE SCALE BY FOURTHS.

§ 115. First transposition of the scale by fourths; from C to F.

§ 116. To preserve the proper order of intervals between *three and four*, and between *four and five* in this transposition, it is necessary to take B♭ as four in the new key. B♭ is, therefore, the signature to the key of F.

EXAMPLE. KEY OF F.

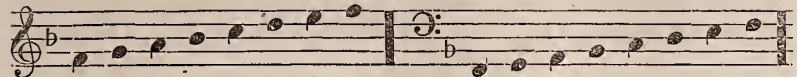
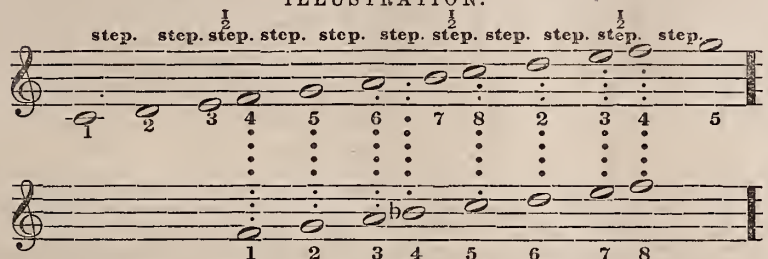


ILLUSTRATION.



NOTE.—An explanation of the above diagram would be so similar to that at § 103, that it is supposed to be unnecessary. It will be observed that B♭ is taken for four, and not A♯, because the scale must always proceed from one letter to another; A♯ cannot follow A, in the diatonic scale.

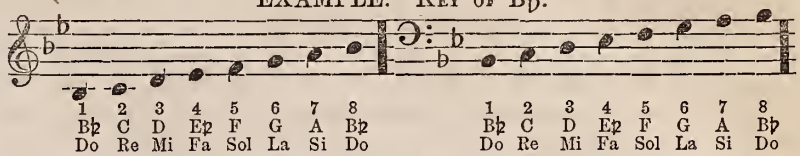
§ 117. It will be observed that, in the foregoing transposition from C to F, the piteh of the scale has been removed a *fourth;** and the intermediate tone, B♭, or *flat seven*, has been found neeessary to preserve the proper order of the intervals. Hence the following rule: "*Flat seven transposes the scale a fourth;*" or, "*The tone or note of transposition, between any key and its fourth, is flat seven.*

§ 118. Seeond transposition of the seale by fourths; from F to B♭.

§ 119. To preserve the proper order of intervals between *three and four*, and between *four and five* in this transposition, it is necessary to take E♭ as four in the new key.

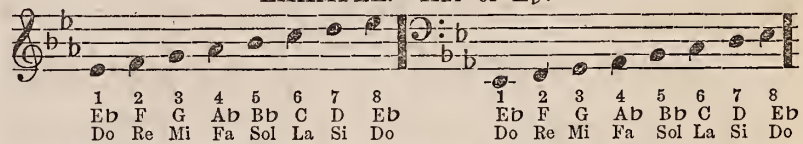
§ 120. The sign of E♭ (♭) is plaeed a little to the right of the previous flat, and the two flats are taken as the signature.

EXAMPLE. KEY OF B♭.



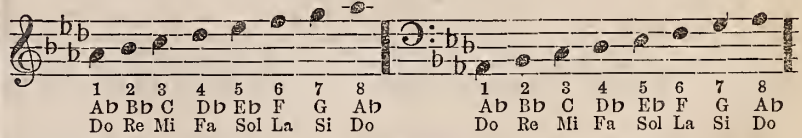
§ 121. Third transposition of the seale by fourths; from B♭ to E♭. A♭ is flat seven to B♭. A♭, therefore, is the next flat introdueed.

EXAMPLE. KEY OF E♭.



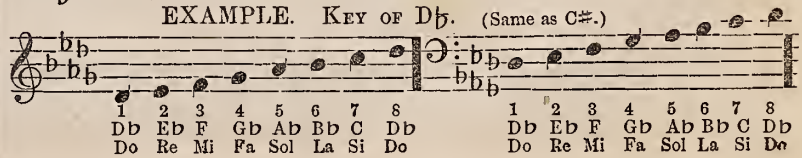
§ 122. Fourth transposition of the seale by fourths; from E♭ to A♭. D♭ is flat seven to E♭. D♭, therefore, is the next flat introduced.

EXAMPLE. KEY OF A♭.



§ 123. Fifth transposition by fourths; from A♭ to D♭. G♭ is flat seven to A♭.

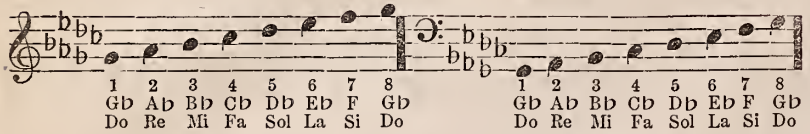
EXAMPLE. KEY OF D♭. (Same as C♯.)



* A fifth below.

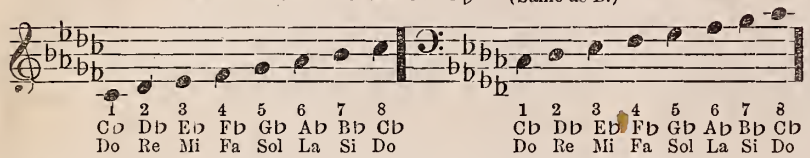
§ 124 Sixth transposition by fourths; from D♭ to G♭. C♭ is flat seven to D♭.

EXAMPLE. KEY OF G♭. (Same as F♯.)



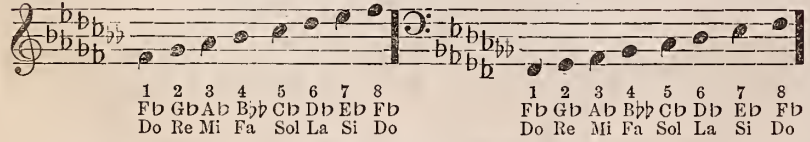
§ 125. Seventh transposition by fourths; from G♭ to C♭. F♭ is flat seven to G♭.

EXAMPLE. KEY OF C♭. (Same as B.)



§ 126. Eighth transposition by fourths; from C♭ to F♭. B DOUBLE FLAT (written B𝄫) is flat seven to C♭.

EXAMPLE. KEY OF F♭. (Same as E.)



§ 127. The scale may be still further transposed by fourths: to the key of B𝄫, with nine flats (two double flats); to the key of E𝄫, with ten flats (three double flats); to the key of A𝄫, with eleven flats (four double flats); to the key of D𝄫, with twelve flats (five double flats); and so on.

NOTE 1.—The key of D𝄫 is the same to the ear as the key of C. The difference is not in the thing itself, but merely in the sign.

NOTE 2.—The keys beyond G♭ (six flats) are but seldom used, as the same variety may be more easily obtained in transpositions by sharps. The keys beyond A♭ (four flats) are seldom used in church music.

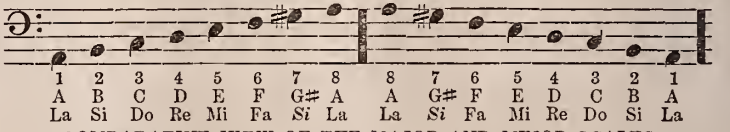
CHAPTER XXIII.

MINOR SCALE.

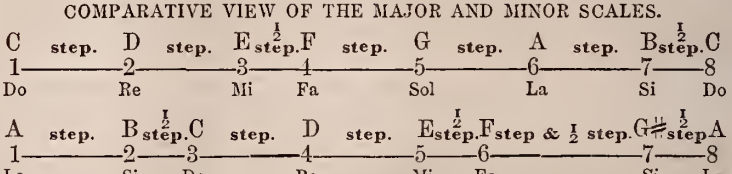
§ 128. In addition to the scale as explained at Chapter 11, there is another diatonic scale, differing from that in respect to its intervals, called the MINOR SCALE. The former scale is called MAJOR.

§ 129. The intervals in the minor scale are as follows: between one and two a *step;* between two and three, a *half-step;* between three and four, a *step;* between four and five, a *step;* between five and six, a *half-step;* between six and seven, a *step* and a *half-step;* and between seven and eight, a *half-step.*

EXAMPLE. MINOR SCALE.



COMPARATIVE VIEW OF THE MAJOR AND MINOR SCALES.


C step. D step. E ½ step. F step. G step. A step. B ½ step. C
1 2 3 4 5 6 7 8
Do Re Mi Fa Sol La Si Do
A step. B ½ step. C step. D step. E ½ step. F step & ½ step. G♯ ½ step. A
1 2 3 4 5 6 7 8
La Si Do Re Mi Fa Si La

NOTE.—There are also other forms of the minor scale, but it is not considered necessary to explain them since it can be of no practical importance to the singer; the person who can sing the scale in the form here given, or rather who has made some little progress in the practice of the chromatic scale, will find no difficulty in any form of the minor scale.

§ 130. The minor scale, in its first or natural position, commences with A, or A is taken as *one*, as in the above example.

§ 131. When the major and minor scales have the same signature, they are said to be related. Thus the key of C major is the relative major to A minor; and the key of A minor is the relative minor to C major.

§ 132. The relative minor to any major key is found a sixth above it, or is based upon its sixth; and the relative major to any minor key is found a third above it, or is based upon its third.

§ 133. The letters and syllables correspond in the major and its relative minor. Thus, the syllable *Do*, is applied to C in both cases, although it is *one* in the major, and *three* in the minor scale, &c.

DYNAMICS.

CHAPTER XXIV.

DYNAMIC DEGREES.

§ 134. A tone which is neither loud or soft, is a *medium*, or *middle* tone; it is called MEZZO (pronounced *met-zo*, or *mate-zo*), and is marked *m*.

§ 135. A tone somewhat softer than metzo, is a *soft* tone; it is called PIANO (pronounced *pee-ân-o*), and is marked *p*.

§ 136. A tone somewhat louder than metzo is a *loud* tone; it is called FÖRTE, and is marked *f*.

§ 137. A tone somewhat softer than *piano*, yet so loud as to be a good audible sound, is called PIANISSIMO (pronounced *pee-an-is-si-mo*), and is marked *pp*.

§ 138. A tone somewhat louder than *forte*, but not so loud as to degenerate into a scream, is called FORTISSIMO, and is marked *ff*.

NOTE.—Mezzo, Piano and Forte, are Italian words, which, by long usage, have become technical terms in music, and are used by all nations.

CHAPTER XXV.

DYNAMIC TONES.

§ 139. ORGAN TONE. A tone commenced, continued, and ended, with an equal degree of power, is called an ORGAN TONE. (═══)

§ 140. CRESCENDO. A tone commencing soft, and gradually increasing to loud, is called CRESCENDO. (*Cres.* or <)

§ 141. DIMINUENDO. A tone commencing loud, and gradually diminishing to soft, is called DIMINUENDO. (*Dim.* or >)

§ 142. SWELL. An union of the crescendo and diminuendo, produces the SWELLING TONE, or SWELL. (<>)

§ 143. PRESSURE TONE. A very sudden *crescendo*, or *swell*, is called a PRESSURE TONE. (< or <>)

§ 144. EXPULSIVE or EXPLOSIVE TONE. A tone which is struck suddenly and forcibly, and instantly diminished, is called an EXPULSIVE, or EXPLOSIVE TONE; also FORZANDO, or SFORZANDO. (> or *sf. fz.*)

NOTE.—The proper application of dynamics, constitutes the form of musical expression.

CHAPTER XXVI.

MISCELLANEOUS SIGNS OR CHARACTERS.

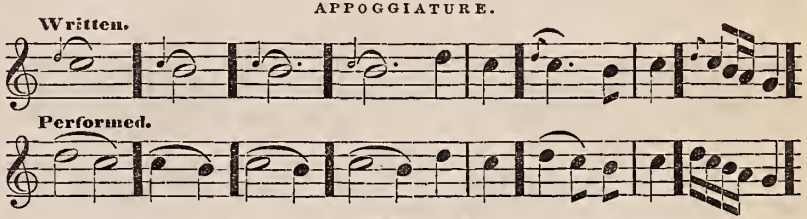
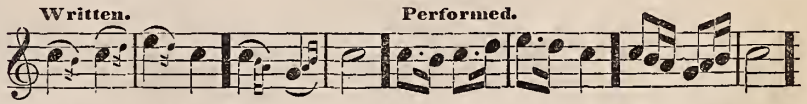
§ 145. Passing Notes. Notes of comparatively small size are often used called PASSING NOTES.

NOTE.—Passing notes are used to represent tones that do not essentially belong to a melody, but which are regarded as tasteful or ornamental.

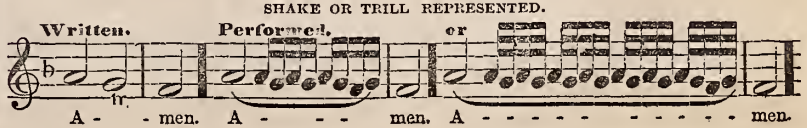
§ 146. APPOGGIATURE. When a passing note precedes an essential note, on an *accented* part of the measure, it is called an APPOGGIATURE.

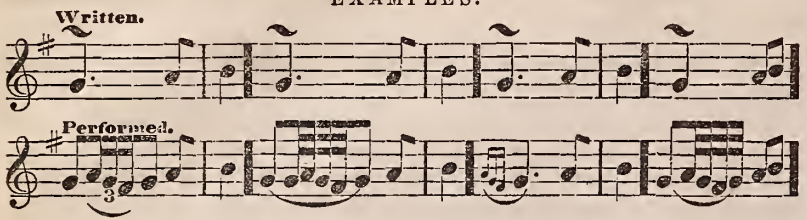
§ 147. AFTER NOTE. When a passing note follows an essential note, on an *unaccented* part of a measure, it is called an AFTER NOTE.

EXAMPLES.

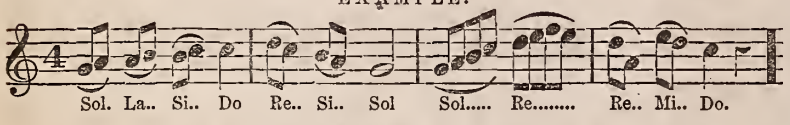
APPOGGIATURE.

AFTER NOTE.

§ 148. SHAKE OR TRILL. The SHAKE (tr) consists of a rapid alternation of two sounds. It should be cultivated by those who would acquire smoothness and flexibility of voice.

EXAMPLE.

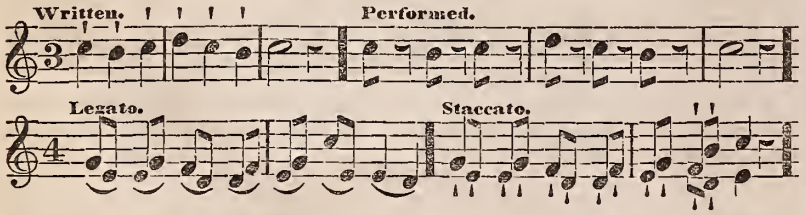
SHAKE OR TRILL REPRESENTED.

§ 149. Turn. The Turn consists of a principal sound, with the sounds next above and below it. It should be performed with care and neatness, but not too quick. Its sign is (~).

EXAMPLES.

§ 150. Legato. When a passage is performed in a close, smooth, and gliding manner, it is said to be Legato.

EXAMPLE.



§ 151. Staccato. When a passage is performed in a pointed, distinct, and articulate manner, it is said to be Staccato.

EXAMPLES.

§ 152. Tie. A character, called a Tie, is used to show how many notes belong to one syllable. It is also used to denote the the legato style.

§ 153. Pause. When the duration of a tone, is to be prolonged beyond its usual time, a character called a Pause is placed over the note by which it is represented.

§ 154. Double Bar, A Double Bar | or || shows the end of a strain of music, or of a line of the poetry.

§ 155. Brace. A Brace is used to connect the staves on which the different parts are written.

§ 156. Direct. The Direct (~) is sometimes used at the end of a staff, to show on what degree of the following staff the first note is placed.

CHAPTER XXVII.

EXPRESSION OF WORDS, AND MISCELLANEOUS DIRECTIONS.

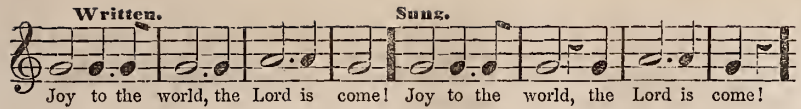
§ 157. Tonic Sounds. The tonic (vowel) sounds only should be sustained in singing. It is on these alone that the voice should dwell. They should be delivered with accuracy, and carefully prolonged, without being changed. To insure this, the vocal organs should be immovably fixed from the beginning to the end of a tone; not the least change should be allowed in the position of the throat, mouth, or tongue; nor indeed of the head or body.

It is a very common fault for singers to change the tonic sounds, and dwell not on the *radical*, but on the *vanish* or closing sound; thus *a* becomes *e*; *o oo*; &c. In the word "great," for example, instead of dwelling steadily upon the tonic sound *a*, the singer changes it to *e*, and that which should be grea - - - - t, becomes grea - - e - - - - - t; so also in the syllable applied to *Two*—let it be Ra - - - - e, and not Ra - e - - - - .

§ 158. Consonants. Articulation is essentially dependant on the consonants. These should, therefore, receive very particular attention, and be delivered quickly, smartly, distinctly, and with the greatest precision. The neglect of a careful utterance of the consonants, is often a principal cause of indistinctness in singing.

§ 159. Accent. Accent is as important in singing as in speaking. If the poetry be regular in its construction, and is properly adapted to the music, the accentuation of the two will correspond. If otherwise, that of the former must, in general, be attended to, and the musical accent made to conform to it.

§ 160. Pause. Pauses, especially rhetorical pauses, are essential to good singing. In general, when necessary, they must be obtained, not by an interruption of rhythmic divisions, as is the case in the use of the character called a pause. But by shortening the preceding note; thus:



§ 161. EMPHASIS. Emphatic words should be given with greater or less power, often with *sf.*, and without reference to rhythmic accent. In common psalmody its application is difficult, from the frequent want of a proper adaptation of the poetry to the music, or rhythmic appropriateness of one to the other. The effect of emphasis may often be increased by a momentary pause. (See § 160.)

§ 162. OPENING OF THE MOUTH. The mouth should, in general, be freely opened. It is very common for singers not to open their mouth sufficiently wide to give a free and full passage to the sound.

§ 163. TAKING BREATH. (1) In taking breath, make as little noise as possible.

(2) Let it be done quickly, and without any change in the position of the mouth.

(3) Never breathe between the different sylables of the same word.

(4) When several notes come together, to one syllable, do not breathe between them, except in long running passages, or divisions where it cannot be avoided.

(5) Words which are intimately connected in sense, as the article and its noun, or the preposition and its noun, should not be separated by taking breath.

(6) The practice of breathing at a particular part of the measure, or of rhythmic breathing, should be avoided.

(7) Take breath no more frequently than is necessary.

(8) Exercises on the explosive tone (*fz.* or *sf.*) will assist in acquiring the art of taking breath.

§ 164. QUALITY OF TONE. The most essential qualities of a good tone, are *purity*, *fullness*, *firmness*, and *certainty*

(1) A tone is PURE, or clear, when no extraneous sound mixes with it; IMPURE, when something like a hissing, screaming, or huskiness is heard. Impurity is often produced by an improper position of the mouth.

(2) A tone is FULL, when it is delivered in a free and unconstrained use of the appropriate organs of sound. A tone is FAINT, when it is produced by a careless or negligent use of the organs.

(3 and 4) A tone is FIRM and CERTAIN, which, being correctly given, is held steadily, without change: and which seems to be perfectly under the control of the performer. Hence, the following are faults, viz:—

(1) Striking below the proper sound and sliding up to it, as from *five* to *eight*, &c.

(2) A wavering, or trembling of the voice.

(3) A change just at the close of the tone, produced by a careless relaxation of the organs, which should always be held firm and immovable in their proper position, until the sound ceases.

§ 165. TO CORRECT FAULTS. Whenever the teacher discovers a fault, let him first imitate it himself, and afterwards give the true style of performance; then let him require the pupil to imitate both the bad and the good example. It is not sufficient for the teacher to say that a certain fault exists, he must actually point it out, or exhibit it by his own performance, and this over and over again, until the pupil obtains a clear perception of it, and knows both how to produce it, and how to avoid it.

§ 166. In all vocal performances, attend to the spirit of the words. Enter into those emotions which are expressed by the poetry. Avoid a dull, heavy, unmeaning, unfeeling, automaton-like style of performance, and cultivate that which comes from the heart, which has some soul, some meaning, and which is appropriate to the words and music. The composer does but furnish the mere skeleton, and it depends upon the performer to say whether that inanimate form shall live, and breathe, and move, so as to take deep hold of the affections and control the feelings of others, thus producing the effects for which music is designed, and for which it is so admirably adapted.

ILLUSTRATIONS AND PRACTICAL EXERCISES.

NOTE. The following exercises are gradually progressive. They have been prepared with reference to such persons as are beginning to learn to read music, or to sing by note or from written characters, whether children or adults. They are intended particularly for singing schools, and are equally well adapted to the wants of the teacher who pursues either the inductive or preceptive method of teaching, or who unites in his practice both of these methods, according to the circumstances of his class. They are designed both as illustrations, and also as practical exercises to be sung by the pupils as they proceed from step to step in their work. Previous illustrations or exercises of a more simple character may be required, but these every good teacher will be able to write upon the board at the instant when they are wanted.

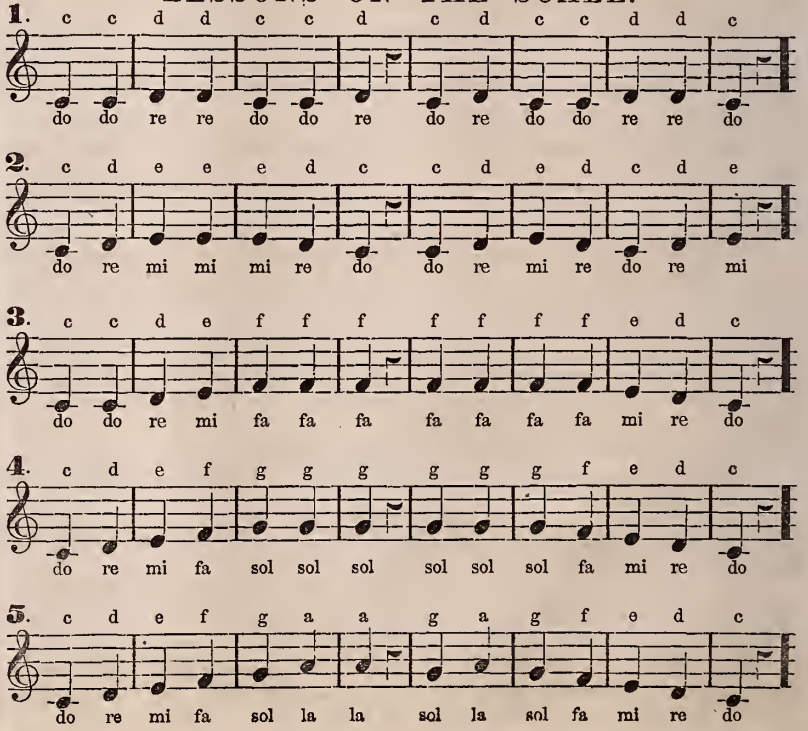
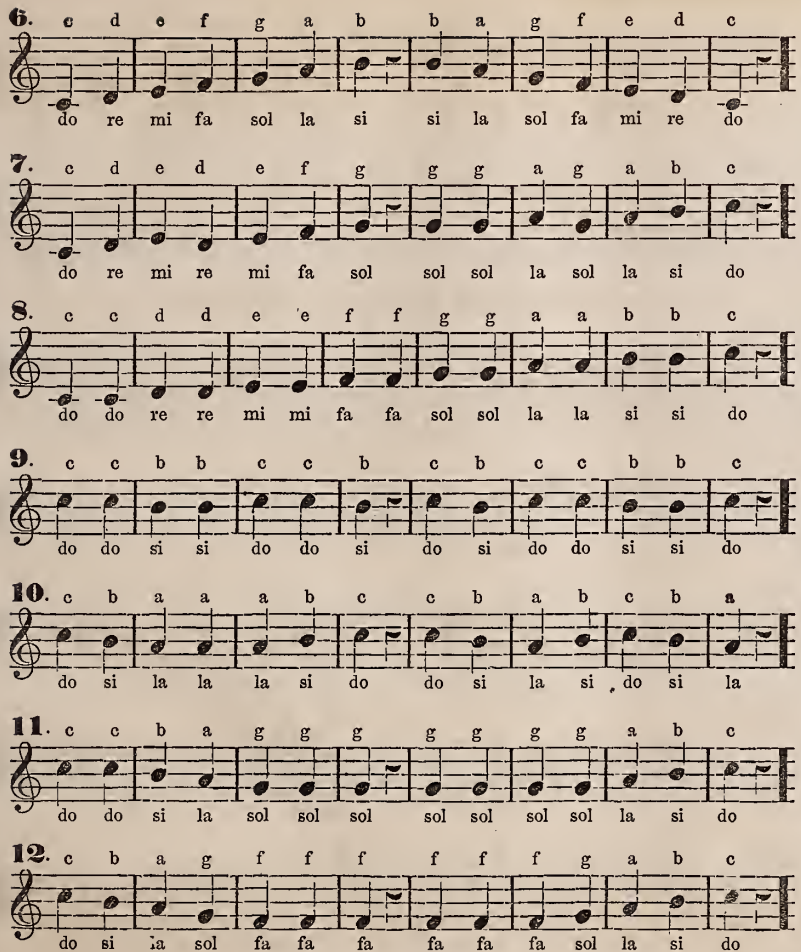
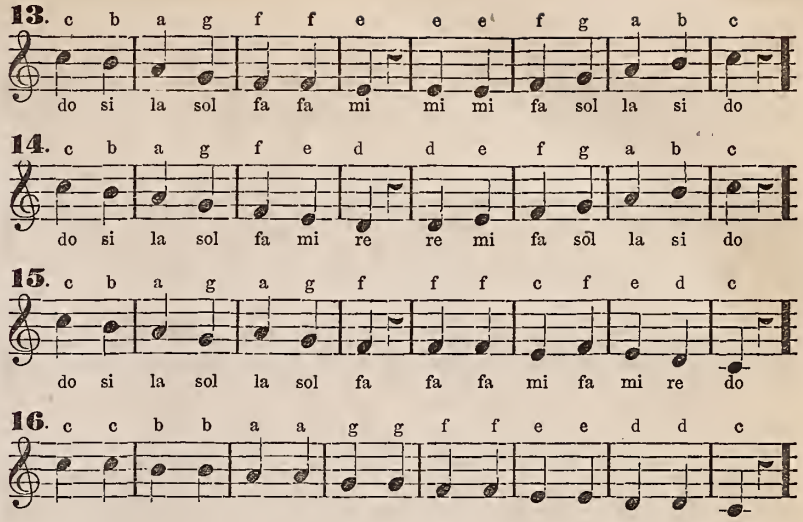
But there is another important view in which we desire to present these lessons. They are so arranged as to constitute in themselves, a complete practical system or method of teaching, independent of the investigations of the inductive teacher on the one hand, and of the *a priori* rules of the preceptive teacher on the other, and they may be pursued without reference to the axioms, explanations or definitions laid down in this or any other book. The class, therefore, which is ready to begin to learn to read music, may begin at once in the use of these lessons; this mode of teaching, which will be new to many, (and it may be made an excellent one,) we will attempt very briefly to describe.

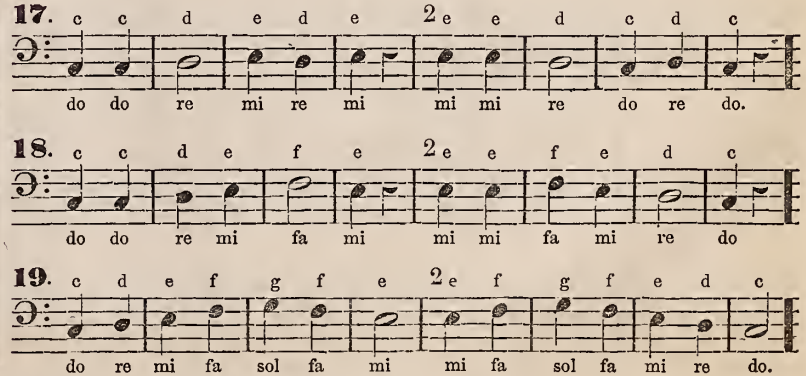
The class being ready to receive instruction, the first step on the part of the teacher may be to write on the board the first lesson, or a similar one. This being done he calls the attention of the class, and pointing to the notes, he sings do, do, re, re, or as the lesson may be. After a few repetitions so that he may be perfectly understood, he requires the class to do the same thing, or to sing the lesson as he has done, he pointing to the notes as before; and this without any naming of characters, or pointing out their use, or previous explanations whatever. After a few lessons in this way from the board, he may proceed in a similar manner in the use of the printed exercises contained in the book; gradually and as it were, incidentally explaining the uses of different characters, and giving them their appropriate names. This describing and naming of characters, however, should always be an *after* and not a *fore* work; it should not receive attention until the *practical part* which has preceded it is quite well understood; and even then it is never to be regarded as a very important part of the teacher's work, which should consist mainly in teaching his pupils to *sing the lesson;* they looking at the notes or characters while they sing; for by *looking* they will *learn.* Let this course be gradually pursued, and it will be found one of the shortest and most certain singing school methods.

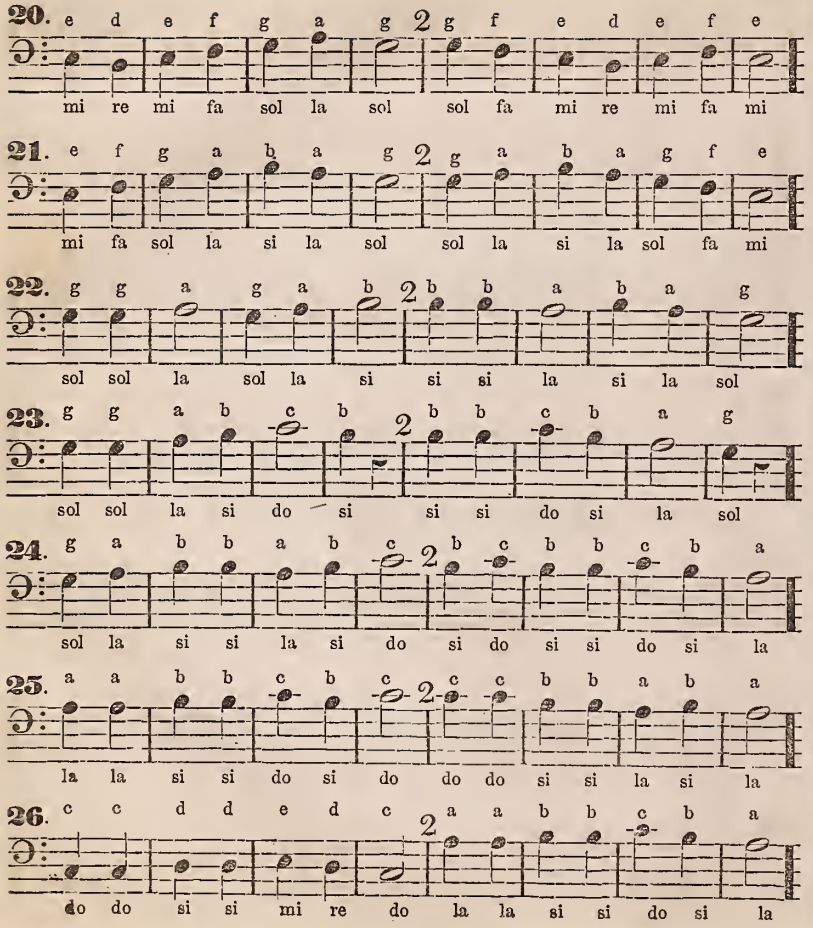
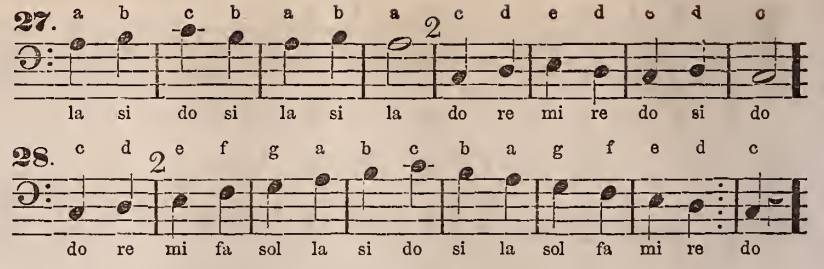
We do not mean, however, to recommend it to the neglect of those before mentioned. The best teacher will not be confined to any particular previously laid out plan, but will from the different methods make out one of his own; not indeed one that is stereotyped and unalterable, but one that he may modify and adapt to the varying wants and circumstances of his different classes.

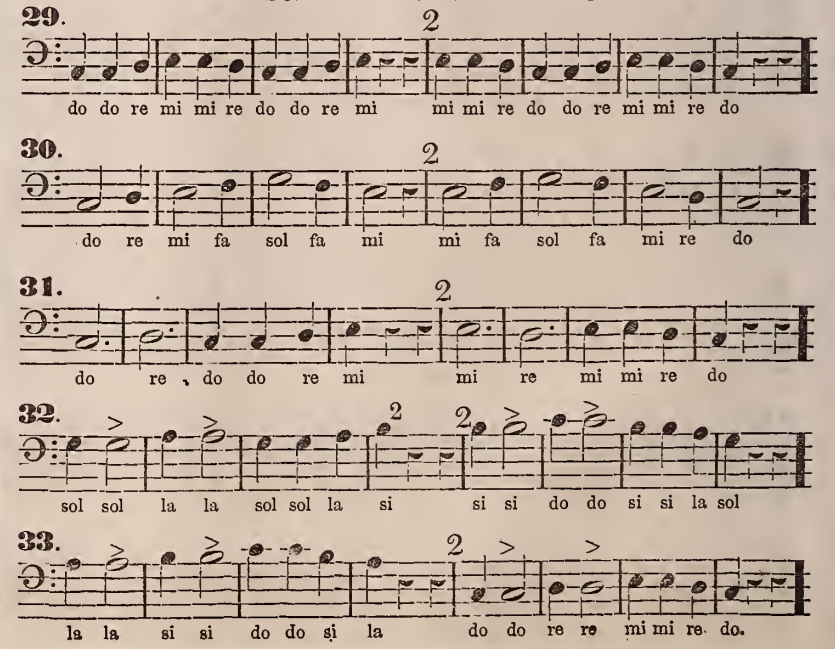
But whatever may be the method of the teacher, if he teaches the commonly received principles of music, and of musical notation, he will find the following lessons adapted to his purpose; since these universally received principles of music are here gradually developed and illustrated.

LESSONS ON THE SCALE.

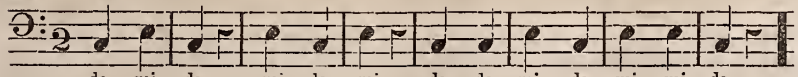

1. c c d d c c d c d c c d d c
do do re re do do re do re do do re re do
2. c d e e e d c c d e d c d e
do re mi mi mi re do do re mi re do re mi
3. c c d e f f f f f f f e d c
do do re mi fa fa fa fa fa fa fa mi re do
4. c d e f g g g g g g f e d c
do re mi fa sol sol sol sol sol sol fa mi re do
5. c d e f g a a g a g f e d c
do re mi fa sol la la sol la sol fa mi re do

6. c d e f g a b b a g f e d c
do re mi fa sol la si si la sol fa mi re do
7. c d e d e f g g g a g a b c
do re mi re mi fa sol sol sol la sol la si do
8. c c d d e e f f g g a a b b c
do do re re mi mi fa fa sol sol la la si si do
9. c c b b c c b c b c c b b c
do do si si do do si do si do do si si do
10. c b a a a b c c b a b c b a
do si la la la si do do si la si do si la
11. c c b a g g g g g g g a b c
do do si la sol sol sol sol sol sol sol la si do
12. c b a g f f f f f f g a b c
do si la sol fa fa fa fa fa fa sol la si do

13. c b a g f f e e e f g a b c
do si la sol fa fa mi mi mi fa sol la si do
14. c b a g f e d d e f g a b c
do si la sol fa mi re re mi fa sol la si do
15. c b a g a g f f f c f e d c
do si la sol la sol fa fa fa mi fa mi re do
16. c c b b a a g g f f e e d d c

LESSONS ON THE SCALE IN TWO PARTS. ROUNDS.*

17. c c d e d e 2 e e d c d c
do do re mi re mi mi mi re do re do.
18. c c d e f e 2 e e f e d c
do do re mi fa mi mi mi fa mi re do
19. c d e f g f e 2 e f g f e d c
do re mi fa sol fa mi mi fa sol fa mi re do.

* We have sometimes used the G and sometimes the F clef in these lessons, for all the pupils should be equally familiar with both.

20. e d e f g a g 2 g f e d e f e
mi re mi fa sol la sol sol fa mi re mi fa mi
21. e f g a b a g 2 g a b a g f e
mi fa sol la si la sol sol la si la sol fa mi
22. g g a g a b 2 b b a b a g
sol sol la sol la si si si la si la sol
23. g g a b c b 2 b b c b a g
sol sol la si do si si si do si la sol
24. g a b b a b c 2 b c b b c b a
sol la si si la si do si do si si do si la
25. a a b b c b c 2 c c b b a b a
la la si si do si do do do si si la si la
26. c c d d e d c 2 a a b b c b a
do do si si mi re do la la si si do si la

THE SCALE IN TRIPLE MEASURE.


29. 2
do do re mi mi re do do re mi mi mi re do do re mi mi re do
30. 2
do re mi fa sol fa mi mi fa sol fa mi re do
31. 2
do re do do re mi mi re mi mi re do
32. 2 2
sol sol la la sol sol la si si si do do si si la sol
33. 2
la la si si do do si la do do re re mi mi re do.

LESSONS IN WHICH THE TONES SUCCEED EACH OTHER, NOT ACCORDING TO THEIR ORDER IN THE SCALE, BUT BY SKIPS.

34. 1 and 3.

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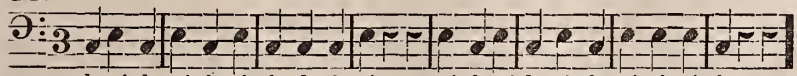
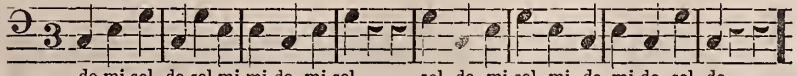


36. 1, 3 and 5.



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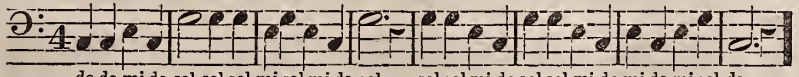
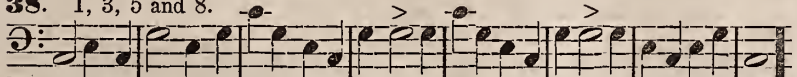


38. 1, 3, 5 and 8.



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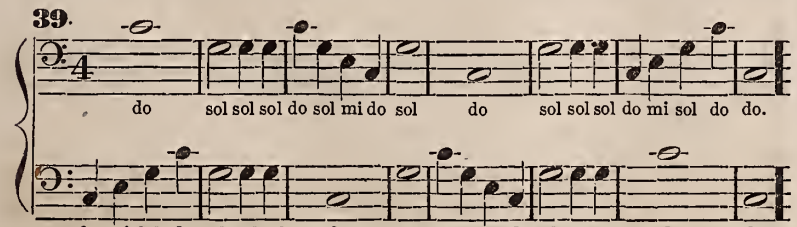
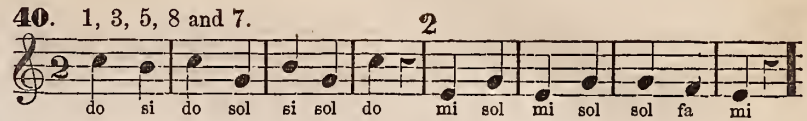


40. 1, 3, 5, 8 and 7.

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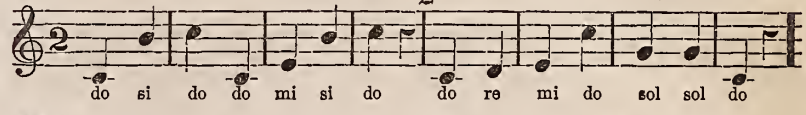

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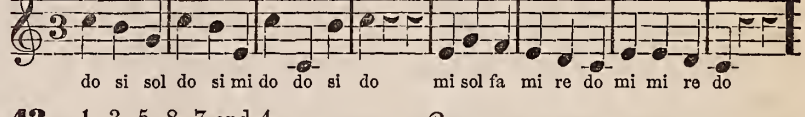
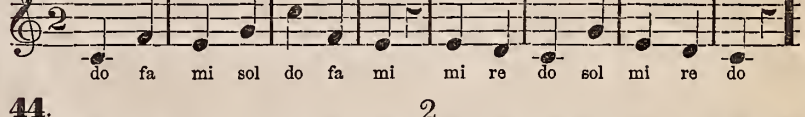


43. 1, 3, 5, 8, 7 and 4.



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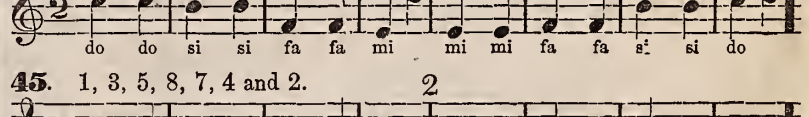
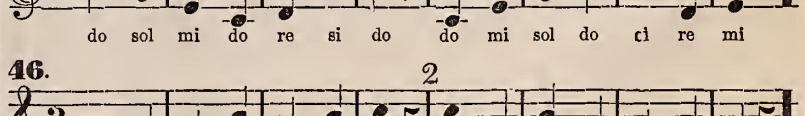


45. 1, 3, 5, 8, 7, 4 and 2.



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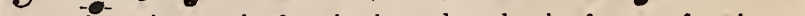

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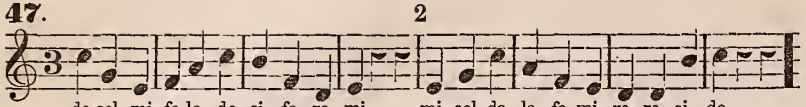
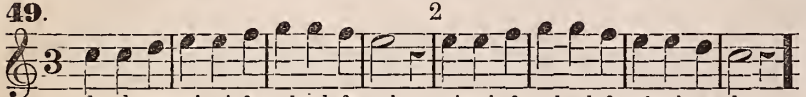


EXTENDED SCALE.

48.

49.



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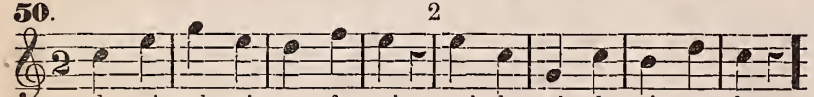

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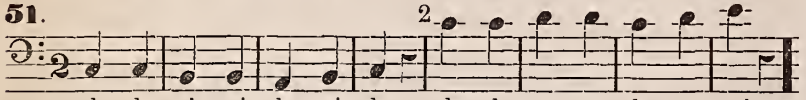

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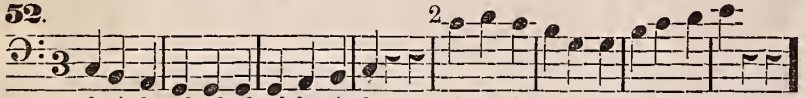

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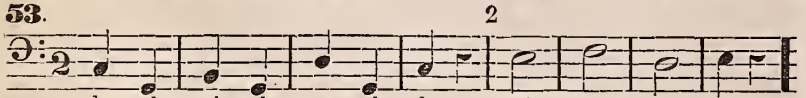

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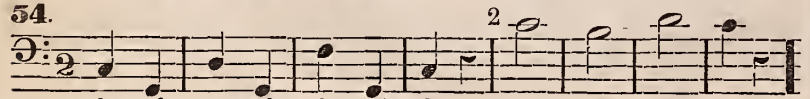

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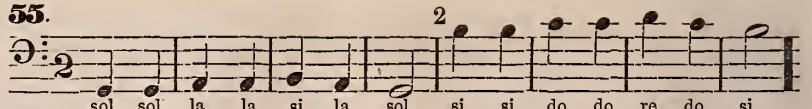

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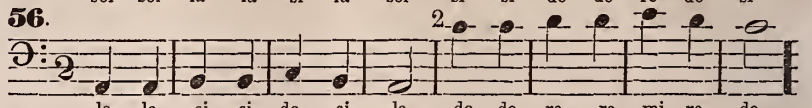
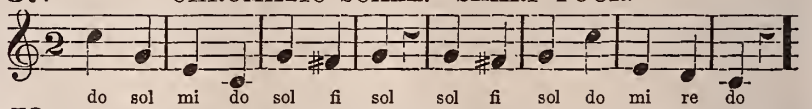


57. CHROMATIC SCALE. SHARP FOUR.



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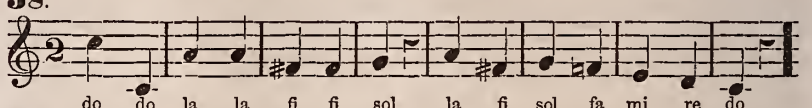

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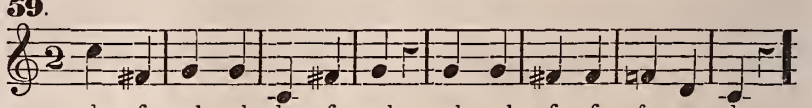
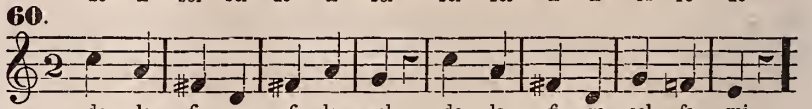
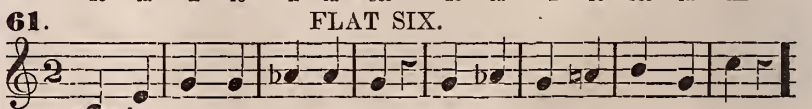


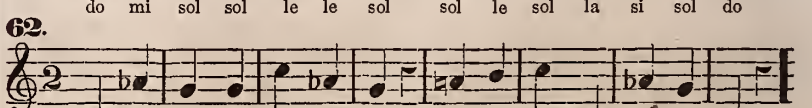
60.

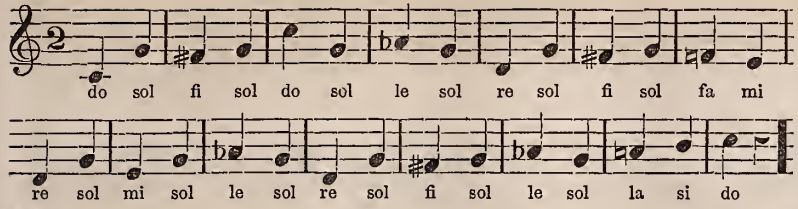


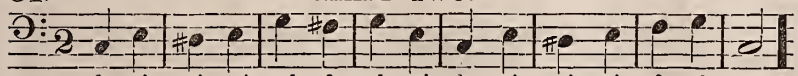
61. FLAT SIX.



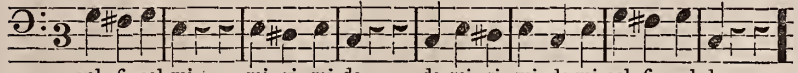
62.



63. SHARP FOUR AND FLAT SIX.

64. SHARP TWO.



65.



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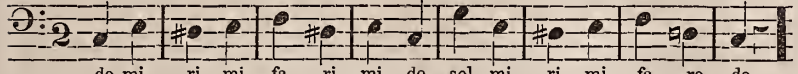
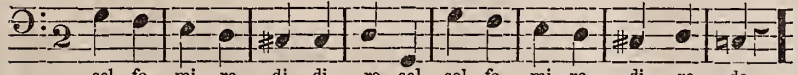
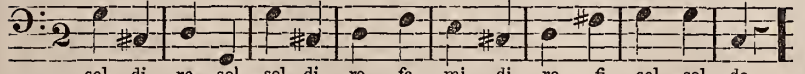


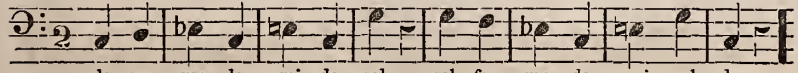
67. SHARP ONE.



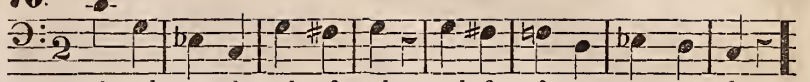
68.

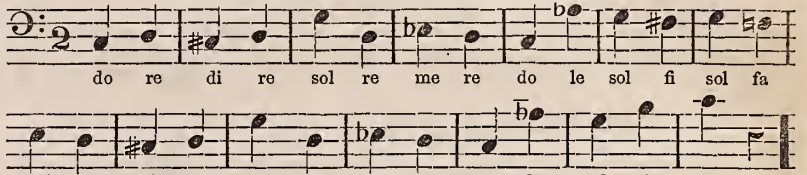


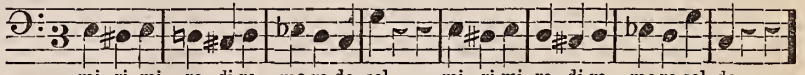
69. FLAT THREE.



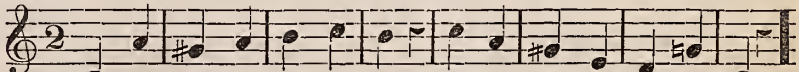
70.



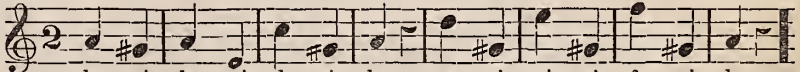
71. SHARP ONE AND FLAT THREE.

72.



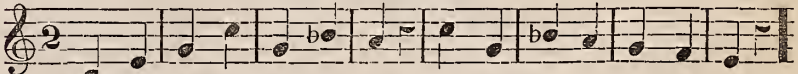
73. SHARP FIVE.



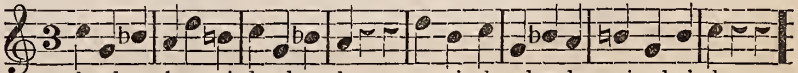
74.



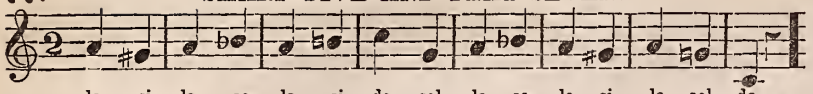
75. FLAT SEVEN.

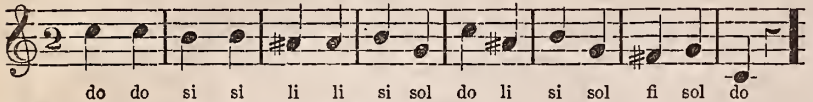
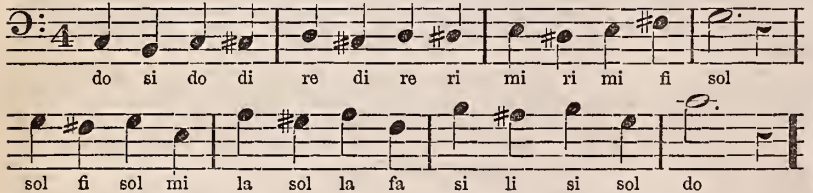


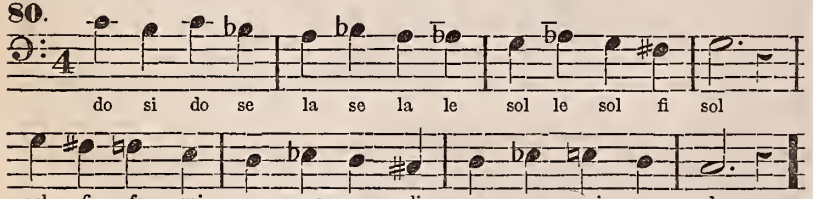
76.

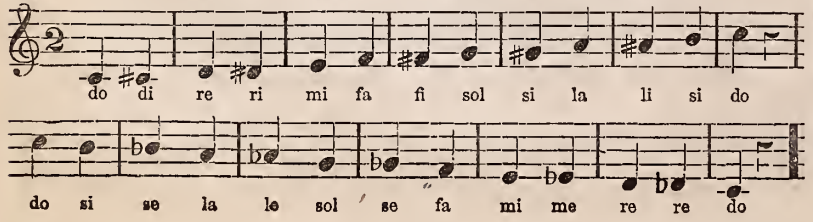


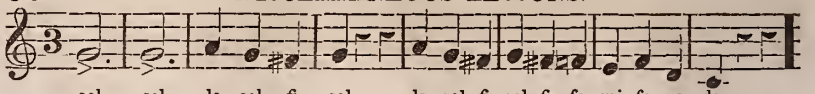
77. SHARP FIVE AND FLAT SEVEN.



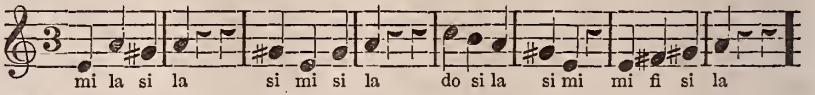
78. SHARP SIX.

79. RECAPITULATIÓN.

80.



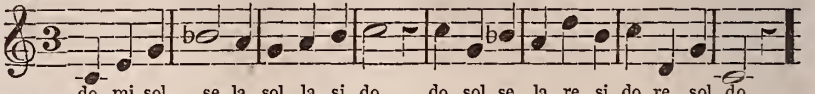
81. CHROMATIC SCALE IN REGULAR SUCCESSION.

82. MISCELLANEOUS LESSONS.



83.



84.



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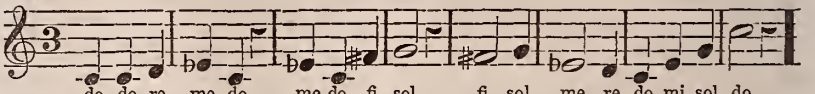
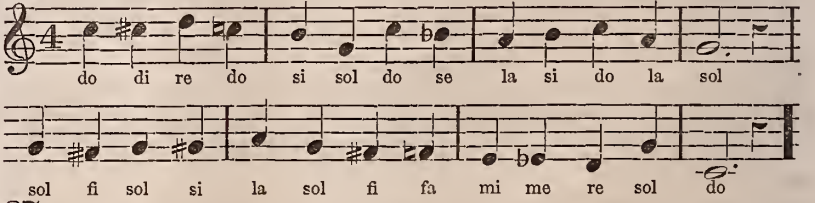


86.

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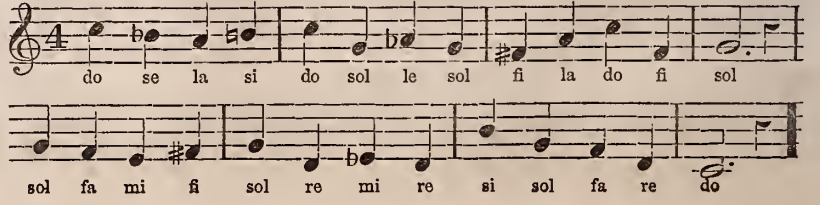
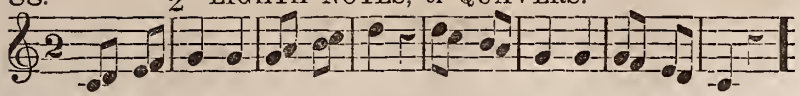
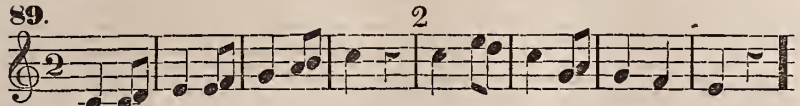
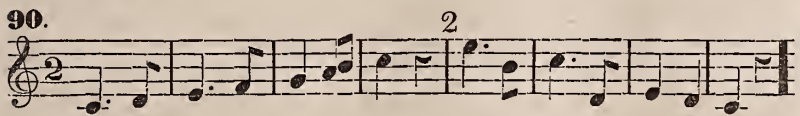

88. EIGHTH NOTES, or QUAVERS.



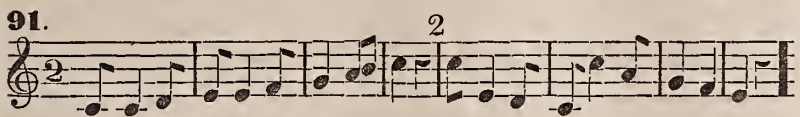
89.



90.



91.



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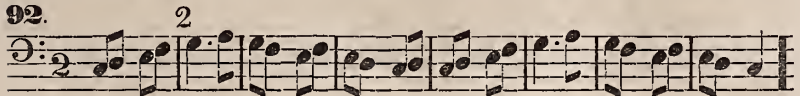
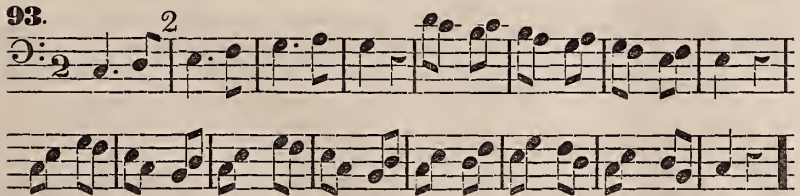
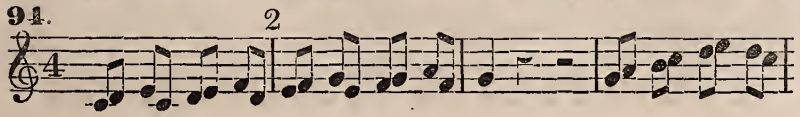
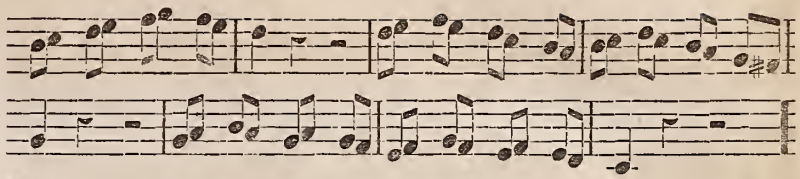


93.



94.



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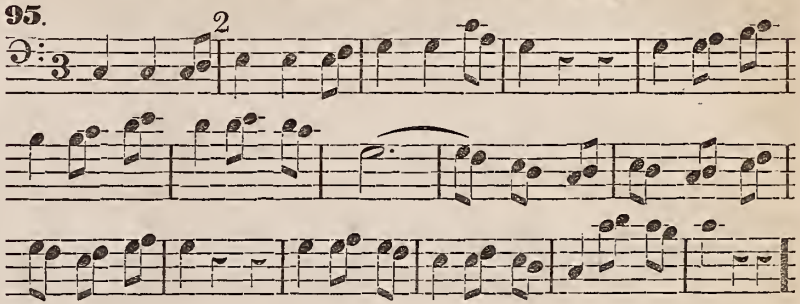
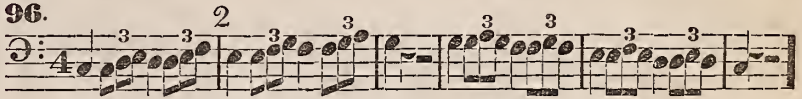
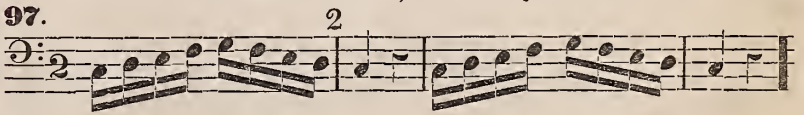

96.



SIXTEEETH NOTES, or SEMIQUAVERS.

97.



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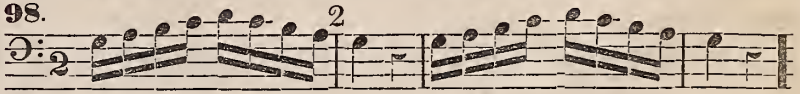
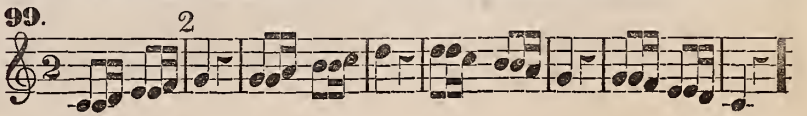
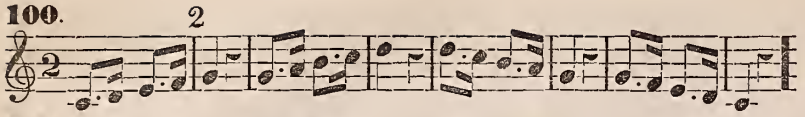
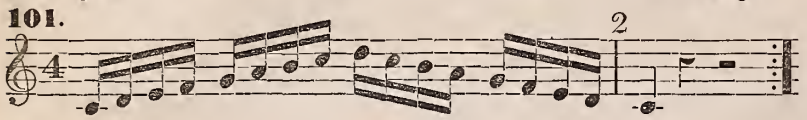


99.

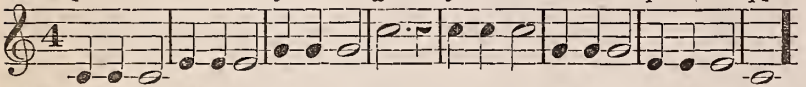


100.

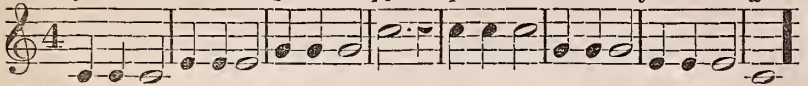


101.

DYNAMICS.

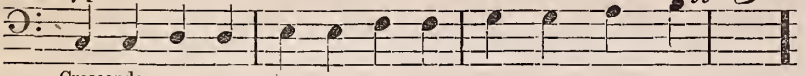
102. *p* *m* *f* *ff* *f* *m* *p* *pp*



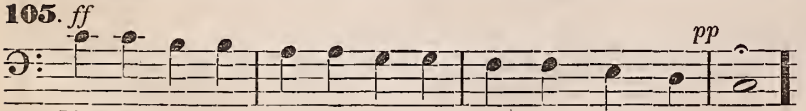
103. *f* *m* *p* *pp* *p* *m* *f* *ff*



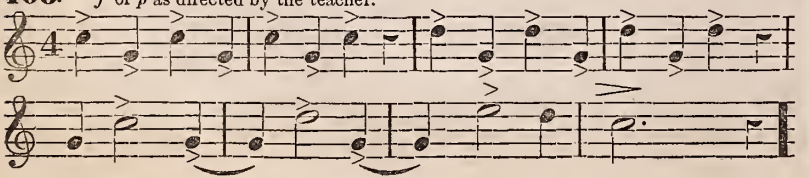
104. *pp* *ff*



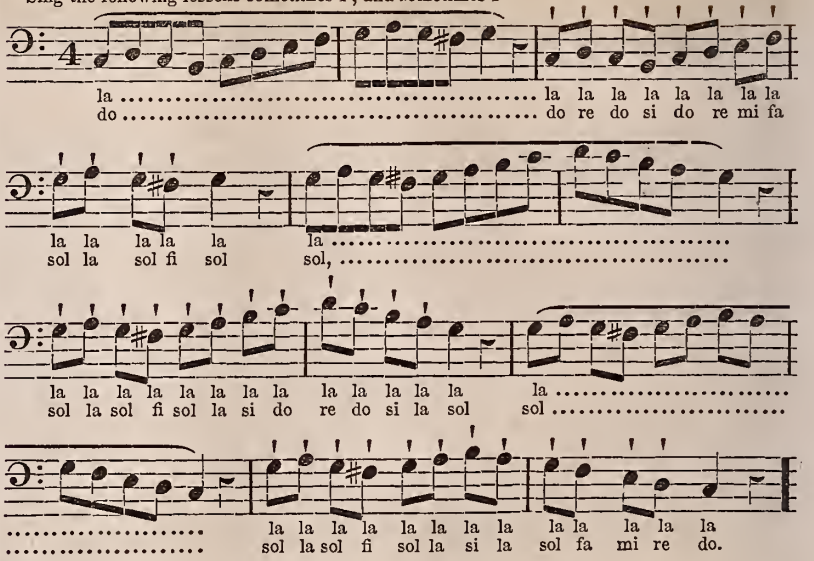
Crescendo. .....

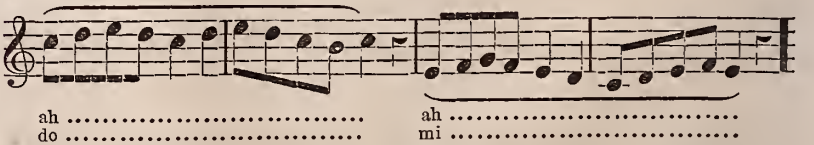
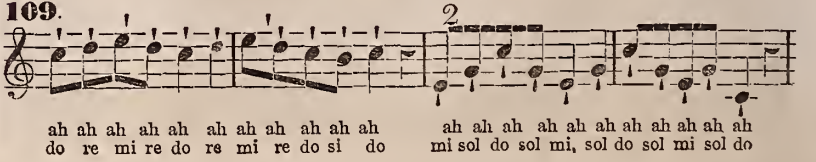
105. *ff* *pp*

Diminuendo. .....

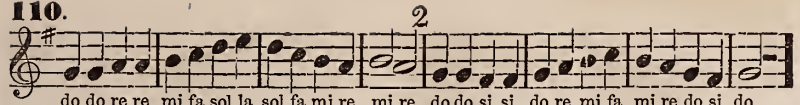
106. *f* or *p* as directed by the teacher.



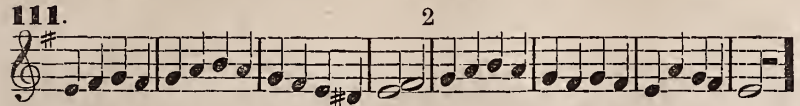
107.

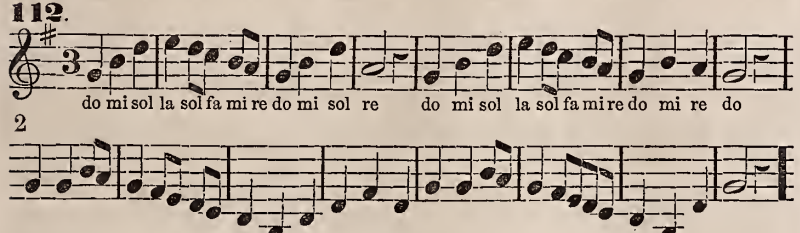
Sing the following lessons sometimes P, and sometimes F

la ..... la la la la la la la
do ..... do re do si do re mi fa
la la la la la la
sol la sol fi sol sol, ...
la la la la la la la la la la la la la la
sol la sol fi sol la si do re do si la sol sol .....
la la la la la la la la la la la la
sol la sol fi sol la si la sol fa mi re do.

108.

109.

110.

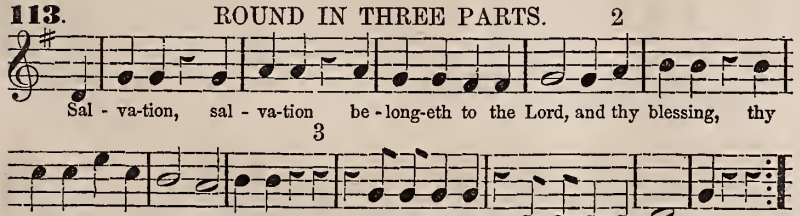


111.



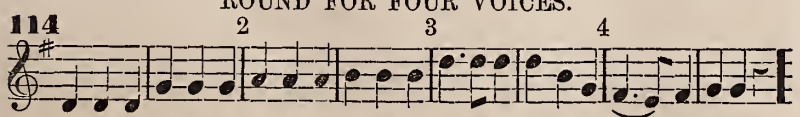
112.

3
do mi sol la sol fa mi re do mi sol re do mi sol la sol fa mi re do mi re do
2
do do mi re do si la sol fa mi do mi sol si sol do do mi re do si la sol fa mi do sol do

113. ROUND IN THREE PARTS.

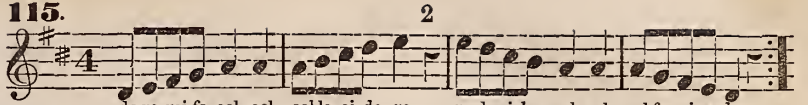

2
Sal - va-tion, sal - va-tion be - long-eth to the Lord, and thy blessing, thy
3
blessing is a-mong thy people, Hal-le - lu-jah, Hal-le - lu-jah, A - men.

ROUND FOR FOUR VOICES.

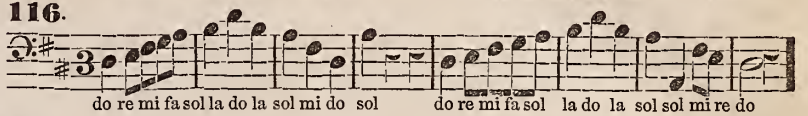
114

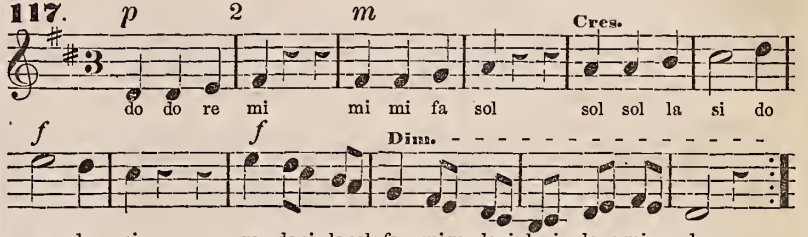


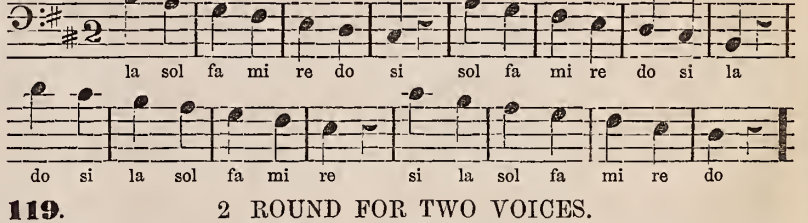
115.



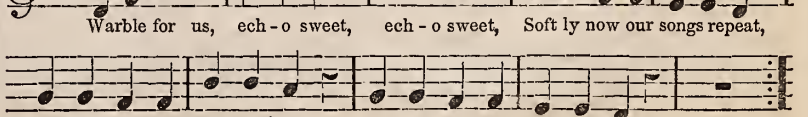
116.



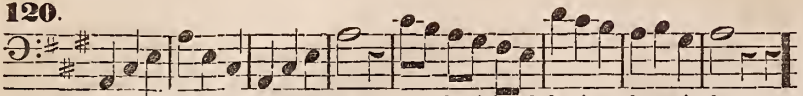
117.

118.

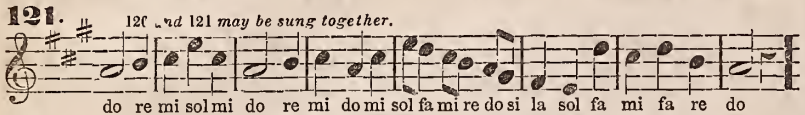


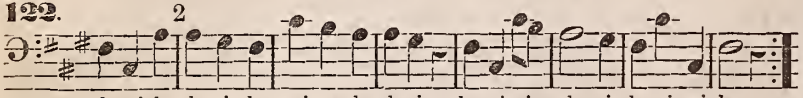
119. 2 ROUND FOR TWO VOICES.

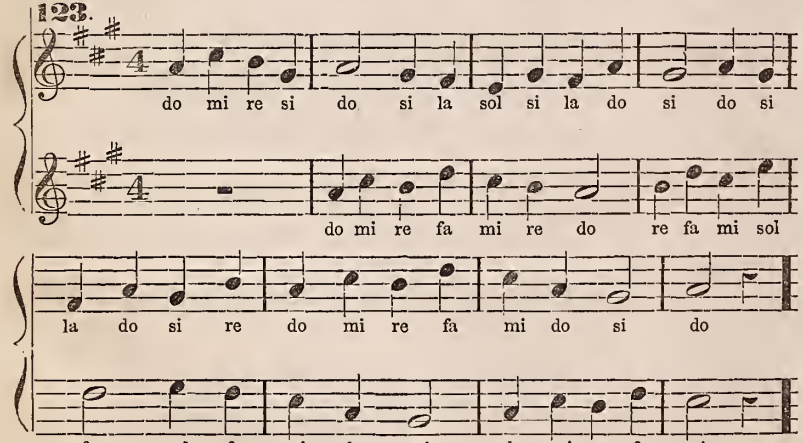


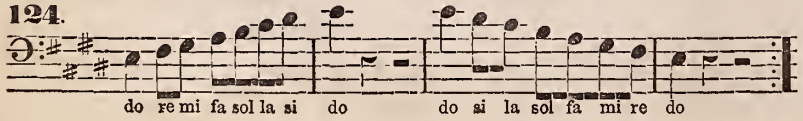
120.



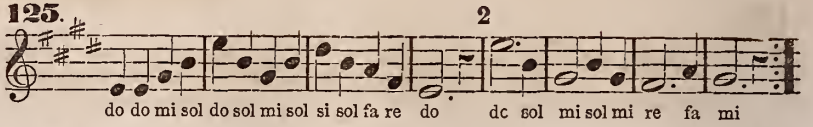
121. 120 and 121 *may be sung together.*

122.



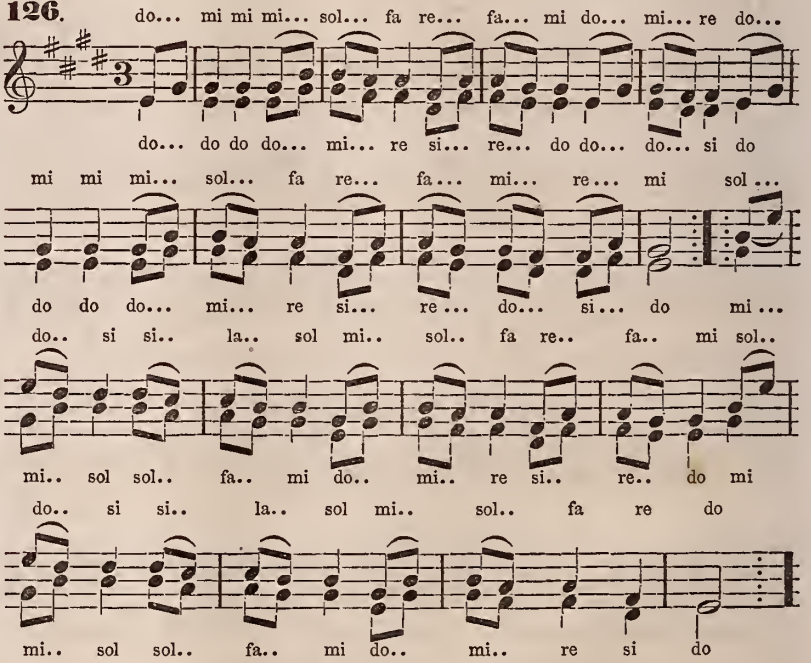
123.

124.



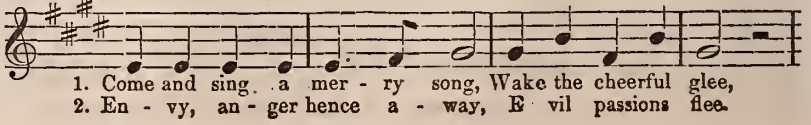
125.



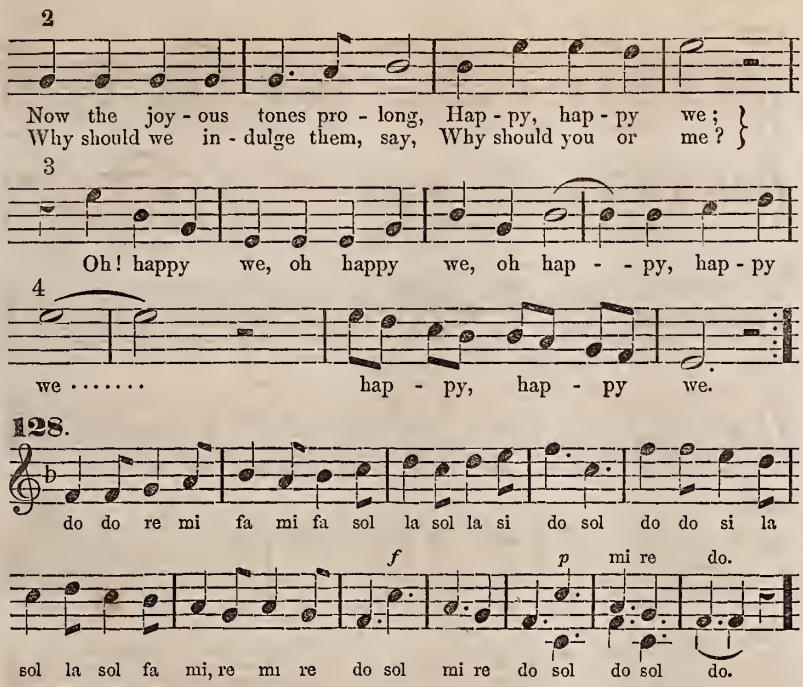
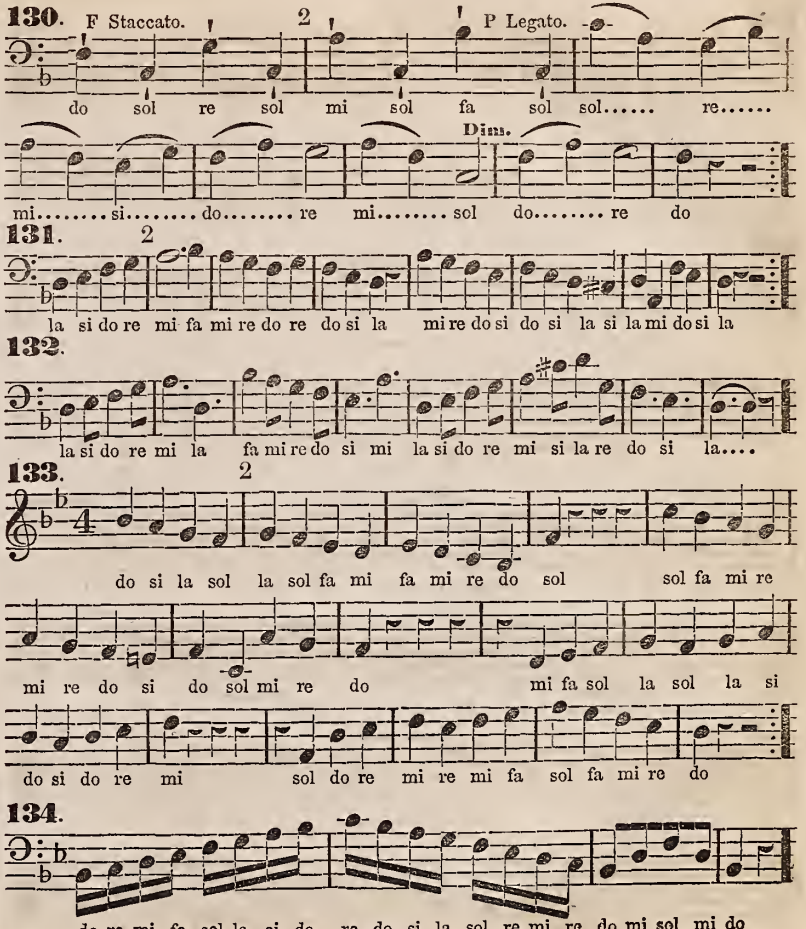
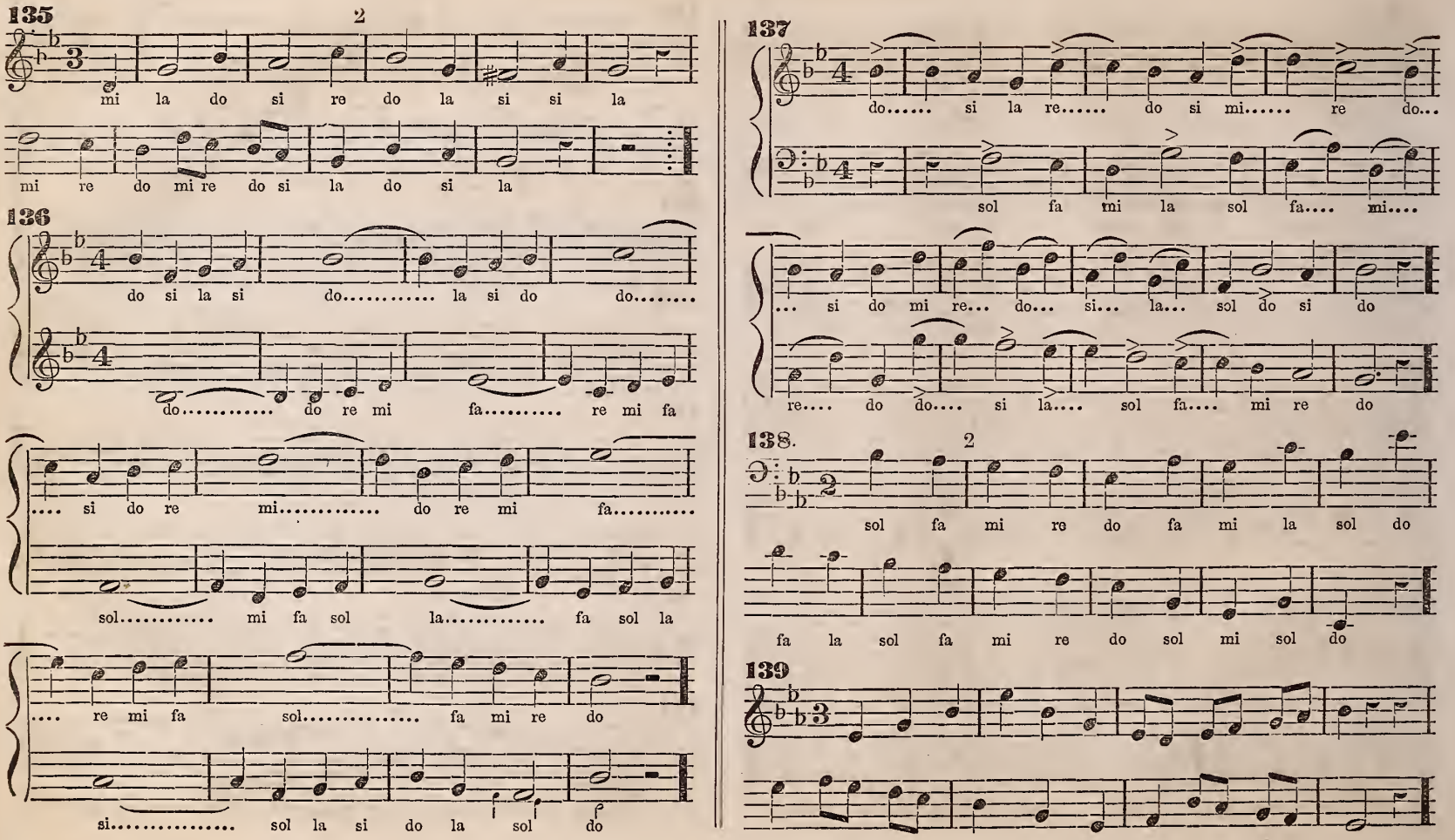
126.

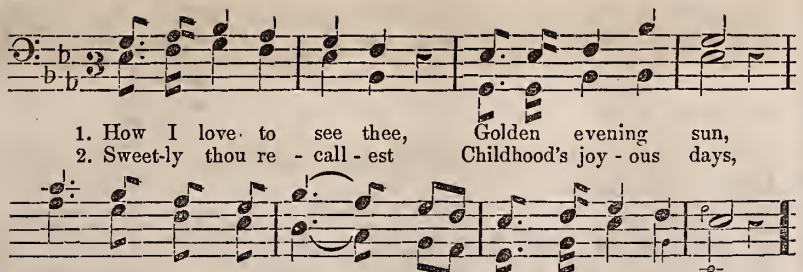

do... mi mi mi... sol... fa re... fa... mi do... mi... re do...
3
do... do do do... mi... re si... re... do do... do... si do
mi mi mi... sol... fa re... fa... mi... re... mi sol...
do do do... mi... re si... re... do... si... do mi...
do.. si si.. la.. sol mi.. sol.. fa re.. fa.. mi sol..
mi.. sol sol.. fa.. mi do.. mi.. re si.. re.. do mi
do.. si si.. la.. sol mi.. sol.. fa re do
mi.. sol sol.. fa.. mi do.. mi.. re si do

127. ROUND IN FOUR PARTS.



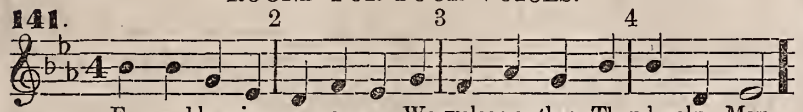
1. Come and sing a mer - ry song, Wake the cheerful glee,
2. En - vy, an - ger hence a - way, E vil passions flee.


2
Now the joy - ous tones pro - long, Hap - py, hap - py we;
Why should we in - dulge them, say, Why should you or me?
3
Oh! happy we, oh happy we, oh hap - - py, hap - py
4
we ..... hap - py, hap - py we.
128.
do do re mi fa mi fa sol la sol la si do sol do do si la
f p
sol la sol fa mi, re mi re do sol mi re do sol do sol do.
129. ROUND IN THREE PARTS. 2 ENGLISH.
A boat, a boat to cross the fer - ry, We'll float and sing and
all be mer - ry. Sing, Sing, Sing and be merry.

130. F Staccato. 2 P Legato.
do sol re sol mi sol fa sol sol..... re.....
Dim.
mi..... si..... do..... re mi..... sol do..... re do
131. 2
la si do re mi fa mi re do re do si la mi re do si do si la si la mi do si la
132.
la si do re mi la fa mi re do si mi la si do re mi si la re do si la....
133. 2
do si la sol la sol fa mi fa mi re do sol sol fa mi re
mi re do si do sol mi re do mi fa sol la sol la si
do si do re mi sol do re mi re mi fa sol fa mi re do
134.
do re mi fa sol la si do re do si la sol re mi re do mi sol mi do

135
2
mi la do si re do la si si la
mi re do mi re do si la do si la
136
do si la si do..... la si do do.....
do..... do re mi fa..... re mi fa
.... si do re mi..... do re mi fa.....
sol..... mi fa sol la..... fa sol la
.... re mi fa sol..... fa mi re do
si..... sol la si do la sol do
137
do..... si la re..... do si mi..... re do...
sol fa mi la sol fa.... mi....
... si do mi re... do... si... la... sol do si do
re.... do do.... si la.... sol fa.... mi re do
138.
2
sol fa mi re do fa mi la sol do
fa la sol fa mi re do sol mi sol do
139

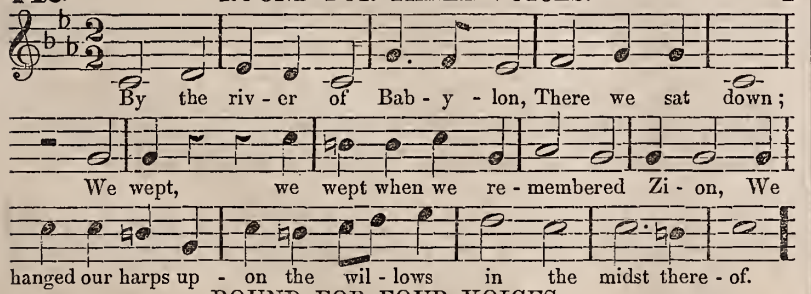
140. NÄGELI.

1. How I love to see thee, Golden evening sun,
2. Sweet-ly thou re - call - est Childhood's joy - ous days,
How I love to see····· thee When the day is done.
Hours when I so fond - - ly Watched thy evening blaze.

ROUND FOR FOUR VOICES.

141.

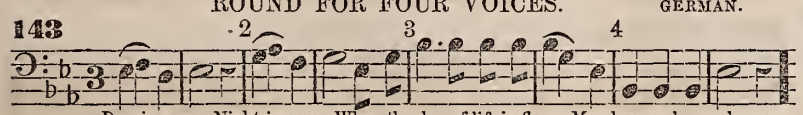


142. ROUND FOR THREE VOICES.

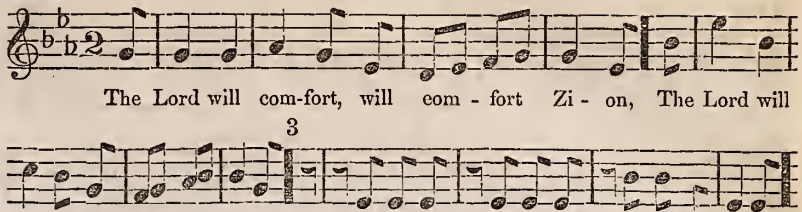

2
By the riv - er of Bab - y - lon, There we sat down;
We wept, we wept when we re - membered Zi - on, We
hanged our harps up - on the wil - lows in the midst there - of.

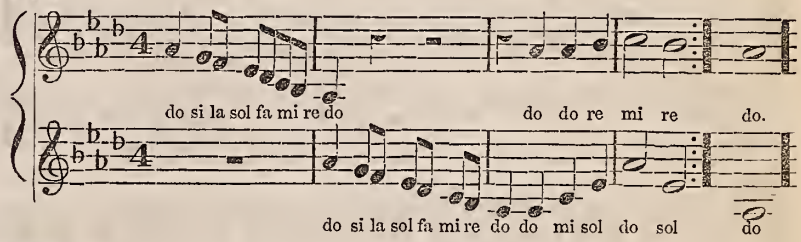
ROUND FOR FOUR VOICES. GERMAN.

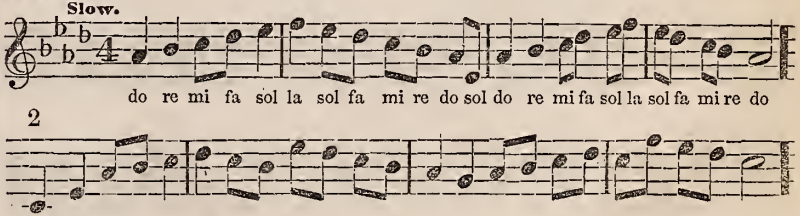
143



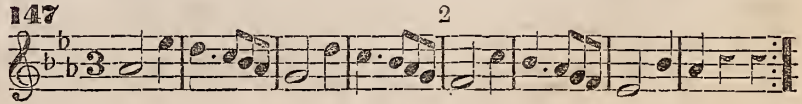
144 ROUND FOR THREE VOICES.


2
The Lord will com-fort, will com - fort Zi - on, The Lord will
3
comfort, will com - fort Zi-on, will comfort, will comfort, will comfort Zion.

145

146 ROUND FOR THREE VOICES.

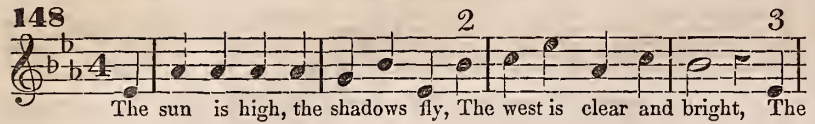
Slow.

do re mi fa sol la sol fa mi re do sol do re mi fa sol la sol fa mi re do
2
mi sol do re mi fa mi re sol fa mi re do sol do re mi fa sol la sol fa mi

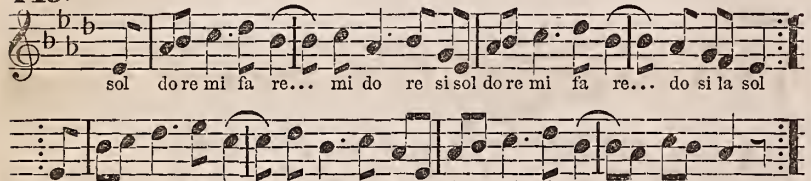
147

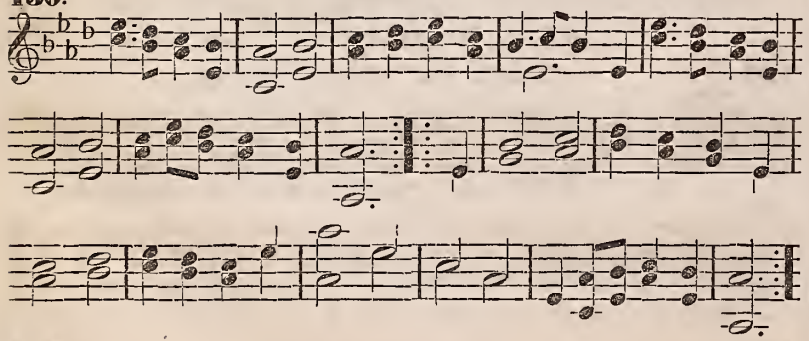


ROUND FOR FOUR VOICES.

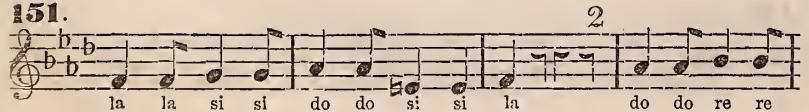
148

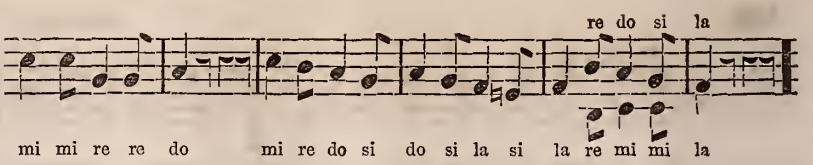


149.

150.



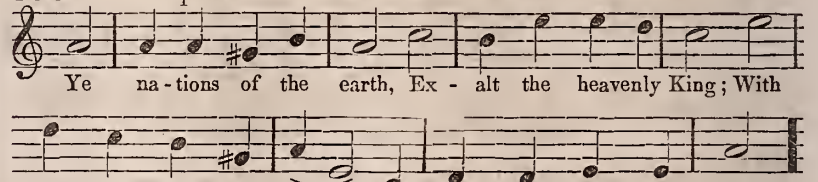
151.



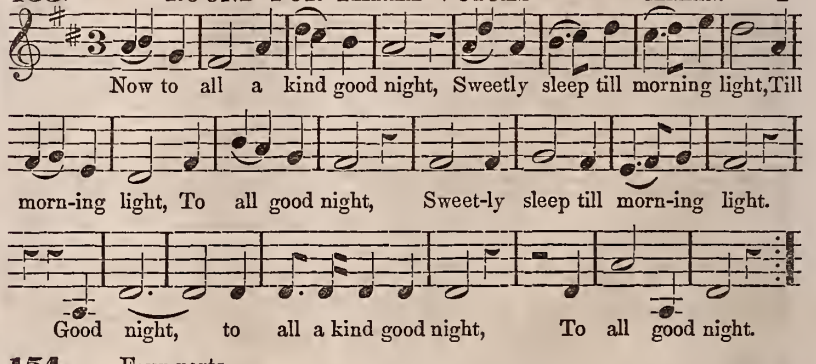


MISCELLANEOUS EXERCISES.

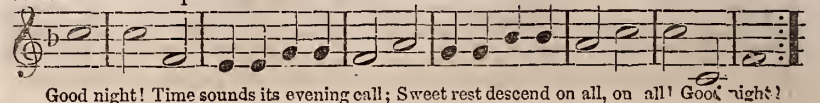
152. Four parts.



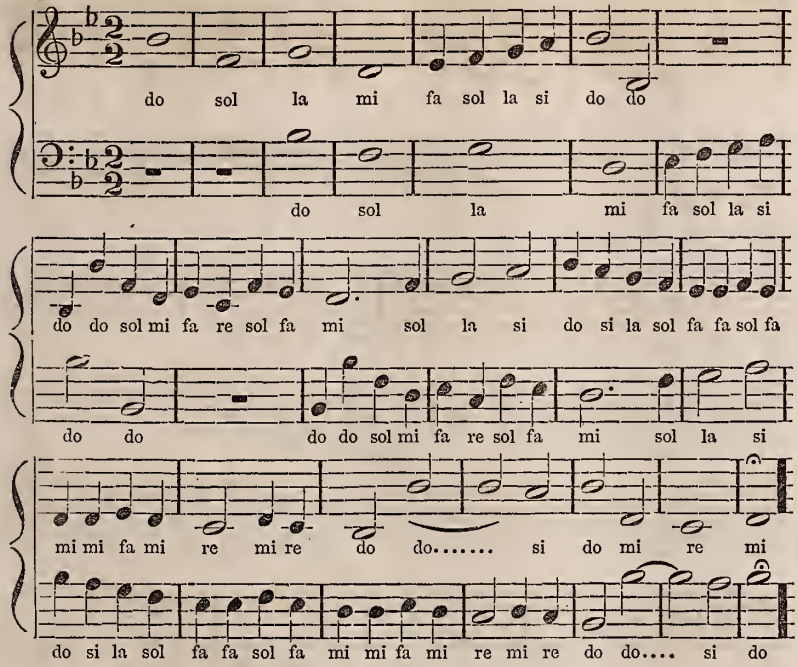
153. ROUND FOR THREE VOICES GERMAN. 2


Now to all a kind good night, Sweetly sleep till morning light, Till
morn-ing light, To all good night, Sweet-ly sleep till morn-ing light.
Good night, to all a kind good night, To all good night.

154. Four parts.

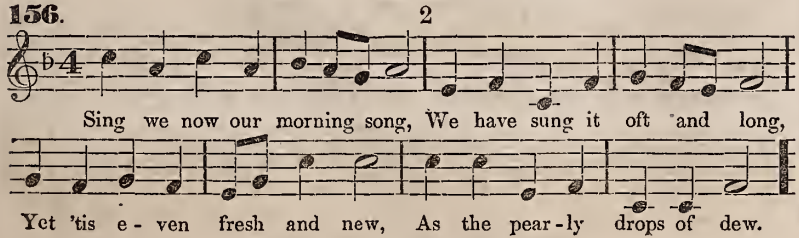


155. ROUND FOR TWO VOICES.


do sol la mi fa sol la si do do
do sol la mi fa sol la si
do do sol mi fa re sol fa mi sol la si do si la sol fa fa sol fa
do do do do sol mi fa re sol fa mi sol la si
mi mi fa mi re mi re do do..... si do mi re mi
do si la sol fa fa sol fa mi mi fa mi re mi re do do.... si do

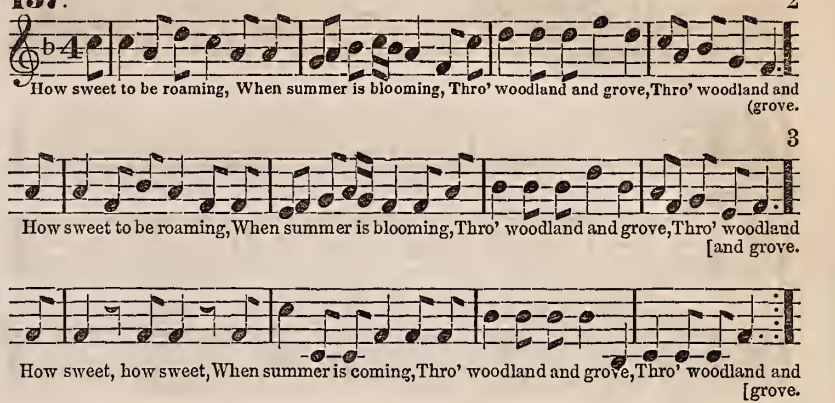
ROUND FOR FOUR VOICES.

156. 2

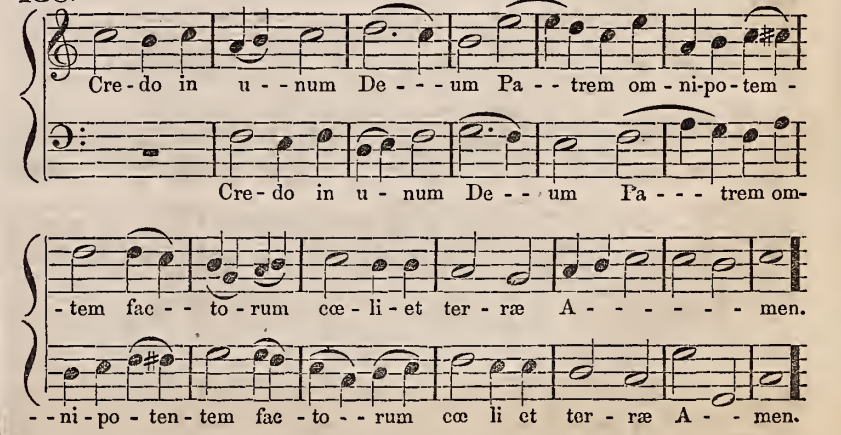


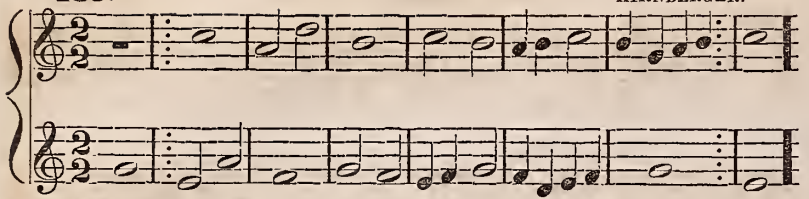
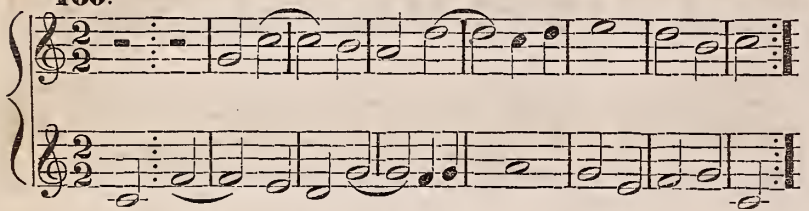
ROUND FOR THREE VOICES. GERMAN.

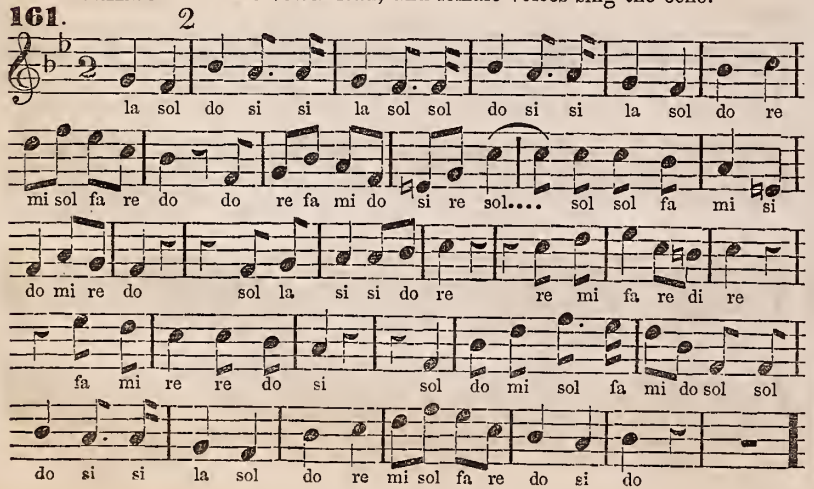
157. 2


How sweet to be roaming, When summer is blooming, Thro' woodland and grove, Thro' woodland and grove.
3
How sweet to be roaming, When summer is blooming, Thro' woodland and grove, Thro' woodland and grove.
How sweet, how sweet, When summer is coming, Thro' woodland and grove, Thro' woodland and grove.

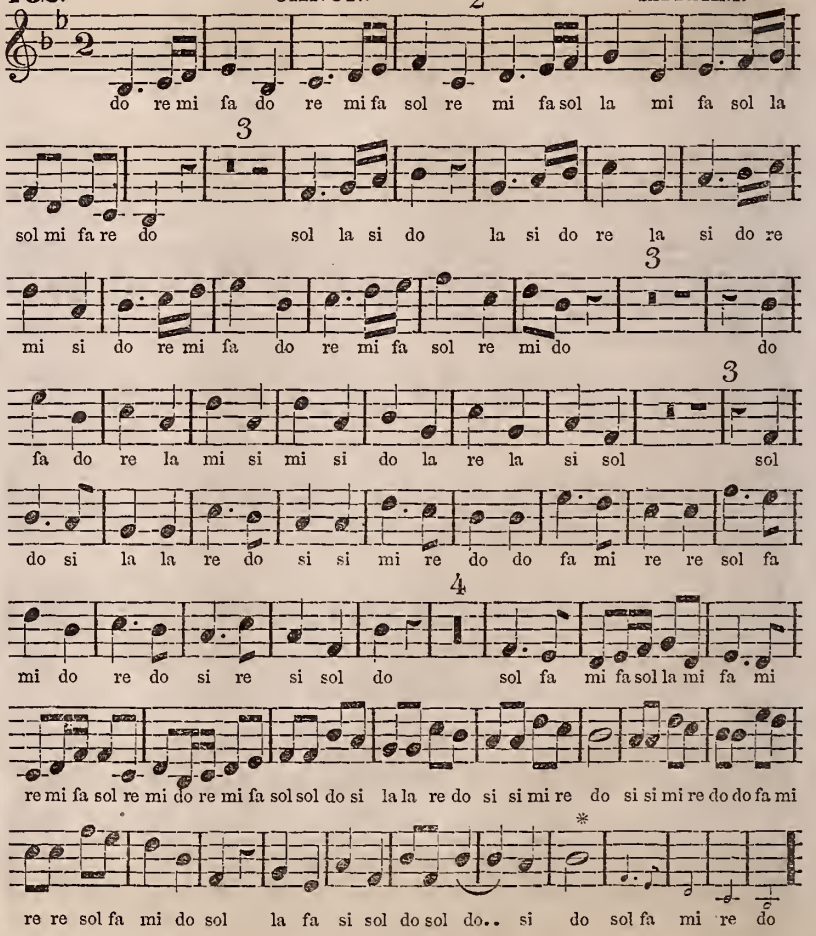
FROM HAYDN.

158.

Cre - do in u - - num De - - - um Pa - - trem om - ni - po - tem -
Cre - do in u - num De - - um Pa - - - trem om -
- tem fac - - to - rum cœ - li - et ter - ræ A - - - - - - men.
- - ni - po - ten - tem fac - to - - rum cœ li et ter - ræ A - - men.

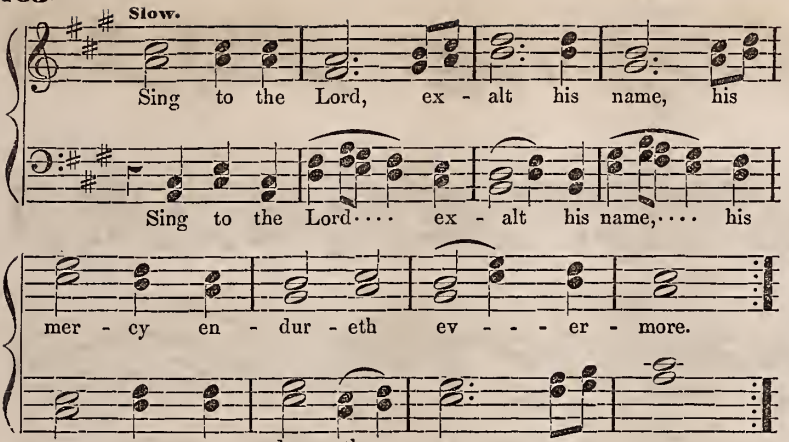
159. KIRNBERGER.

160.

MARCH. Male voices lead, and female voices sing the echo.

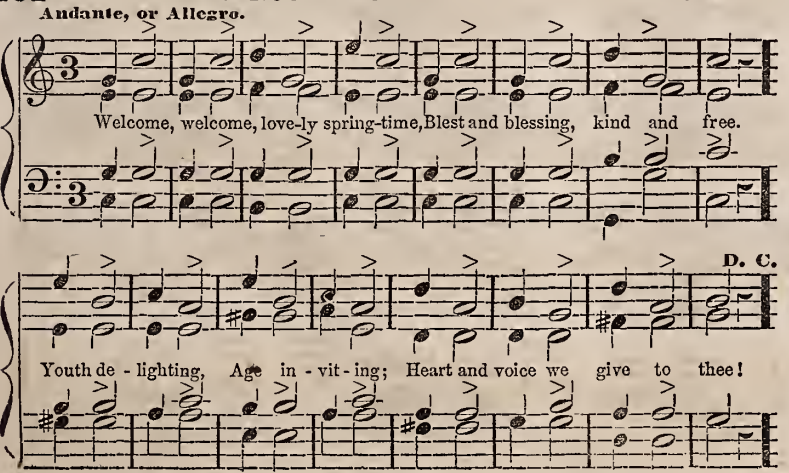
161.

la sol do si si la sol sol do si si la sol do re
mi sol fa re do do re fa mi do si re sol.... sol sol fa mi si
do mi re do sol la si si do re re mi fa re di re
fa mi re re do si sol do mi sol fa mi do sol sol
do si si la sol do re mi sol fa re do si do

162. CANON. SABBATINI.

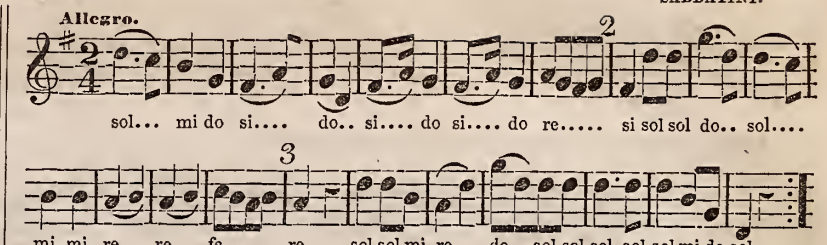

do re mi fa do re mi fa sol re mi fa sol la mi fa sol la
sol mi fa re do sol la si do la si do re la si do re
mi si do re mi fa do re mi fa sol re mi do do
fa do re la mi si mi si do la re la si sol sol
do si la la re do si si mi re do do fa mi re re sol fa
mi do re do si re si sol do sol fa mi fa sol la mi fa mi
re mi fa sol re mi do re mi fa sol sol do si la la re do si si mi re do si si mi re do do fa mi
re re sol fa mi do sol la fa si sol do sol do.. si do sol fa mi re do

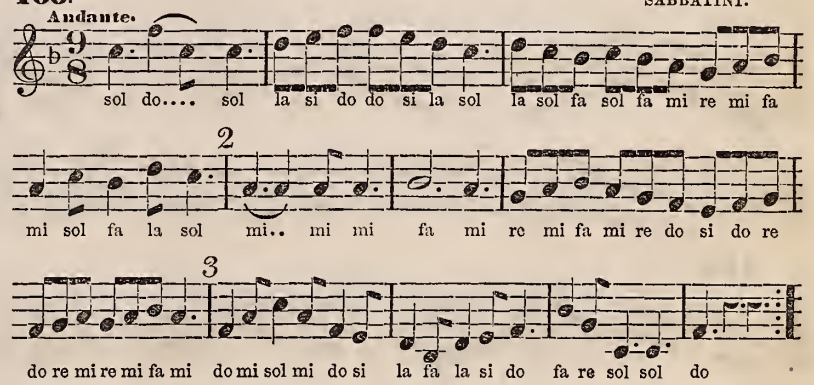
* *Second part may close with this note.*

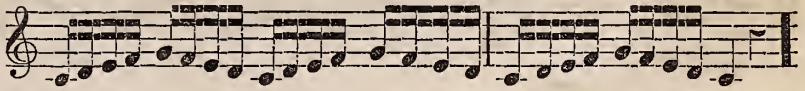
163. CHERUBINI.

Slow.
Sing to the Lord, ex - alt his name, his
Sing to the Lord···· ex - alt his name,···· his
mer - cy en - dur - eth ev - - - er - more.
mer - - cy en - dur - eth·· ev - - er - - more.

164. SYNCOPATION. T. COOK.

Andante, or Allegro.
Welcome, welcome, love-ly spring-time, Blest and blessing, kind and free.
D. C.
Youth de - lighting, Age in - vit - ing; Heart and voice we give to thee!

165. CANON. SABBATINI.



166. SABBATINI.

Andante.
sol do.... sol la si do do si la sol la sol fa sol fa mi re mi fa
2
mi sol fa la sol mi.. mi mi fa mi re mi fa mi re do si do re
3
do re mi re mi fa mi do mi sol mi do si la fa la si do fa re sol sol do

167. VOCALIZING EXERCISES.

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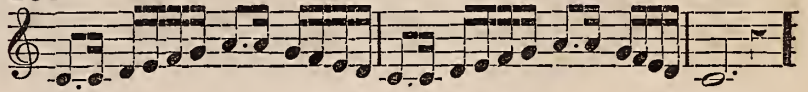
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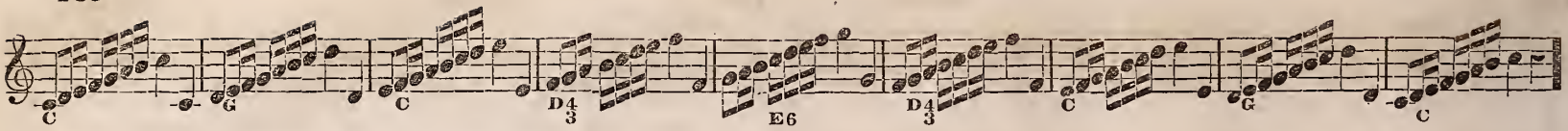
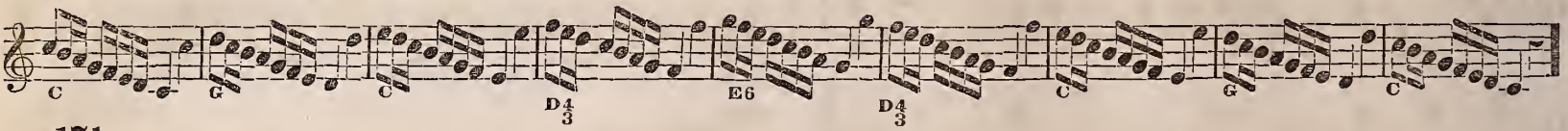

170. The letters indicate the proper Base accompaniment.

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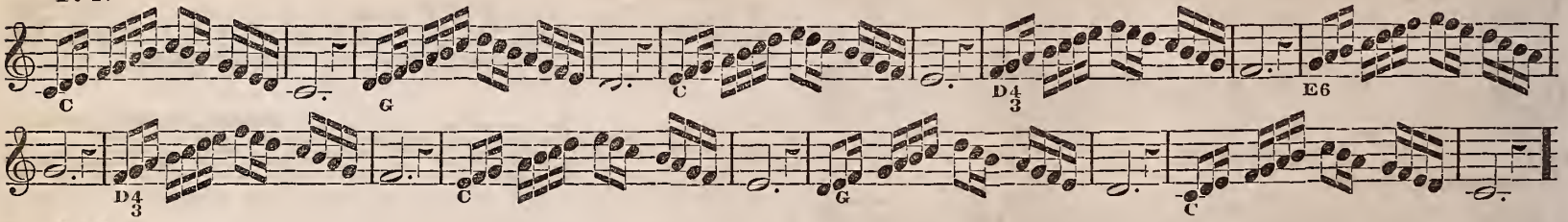
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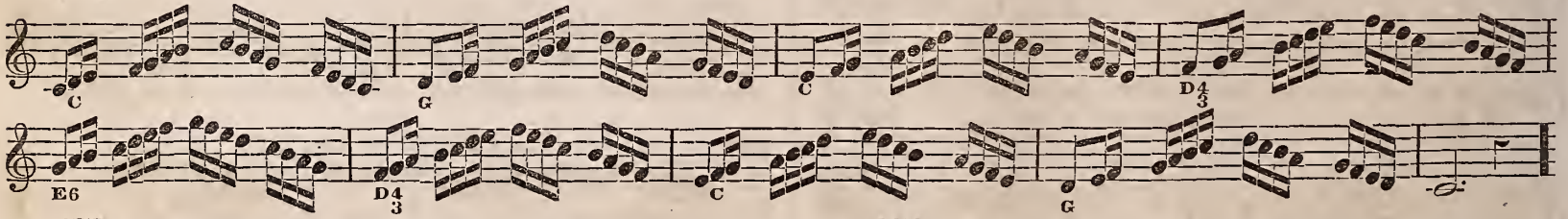
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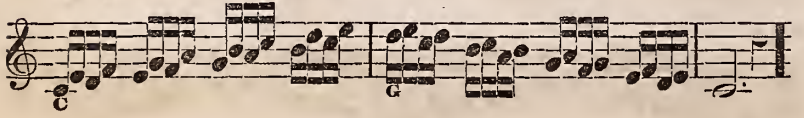

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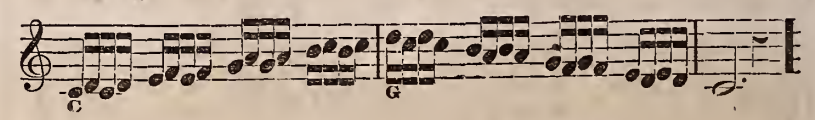
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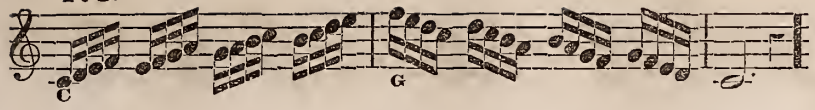

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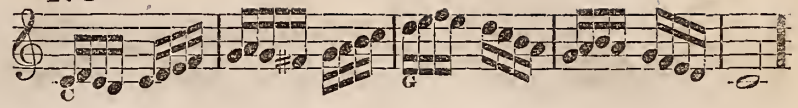
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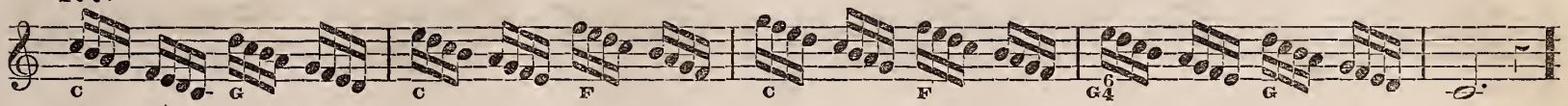
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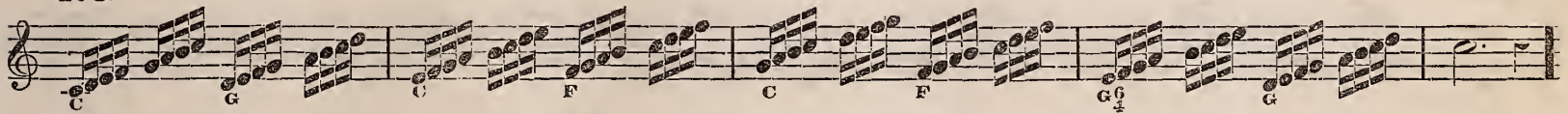
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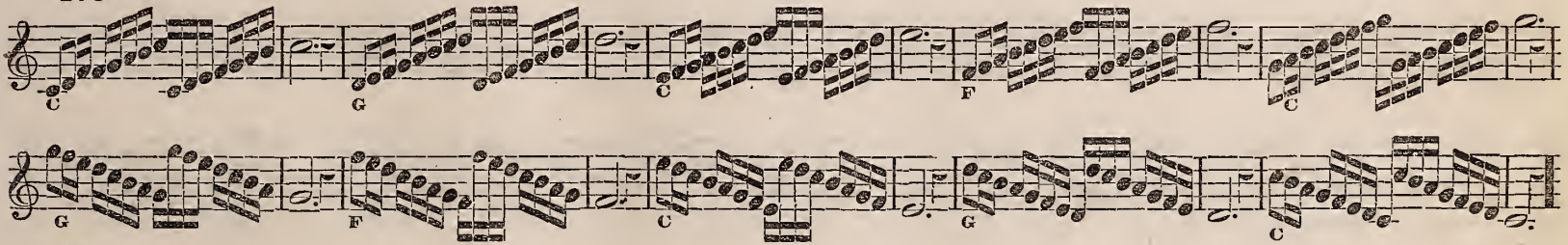
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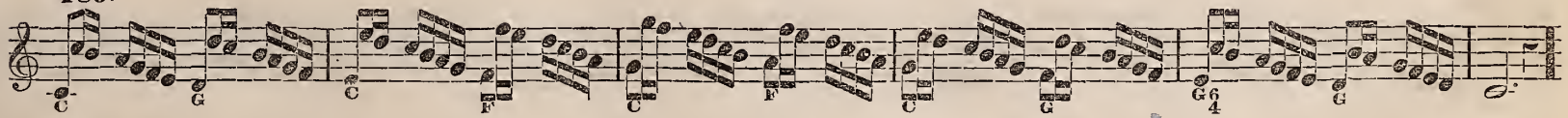
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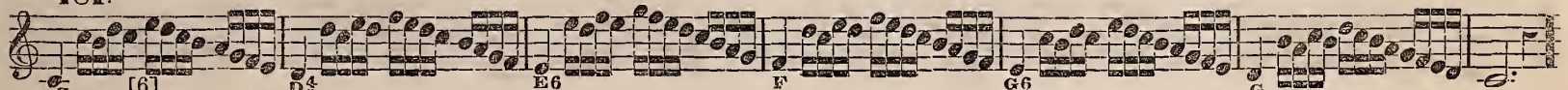
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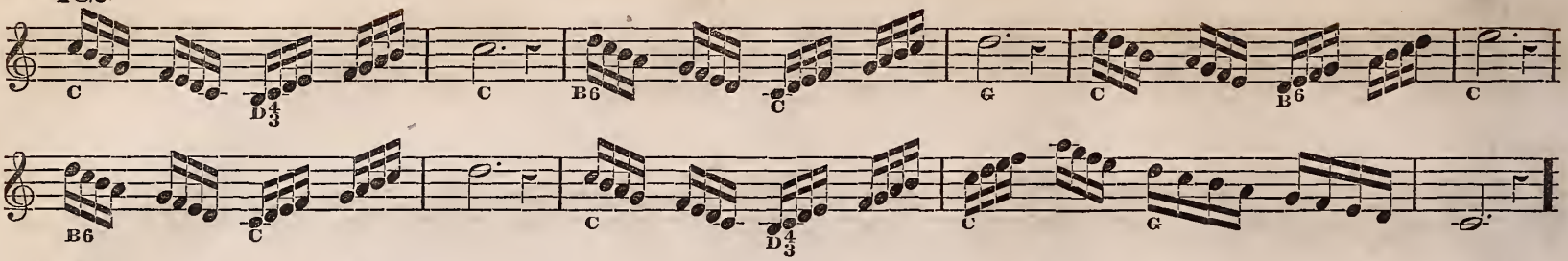
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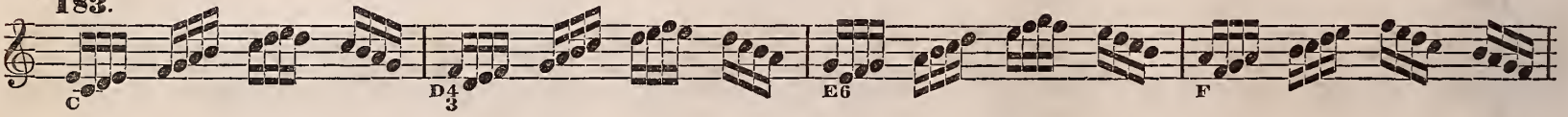
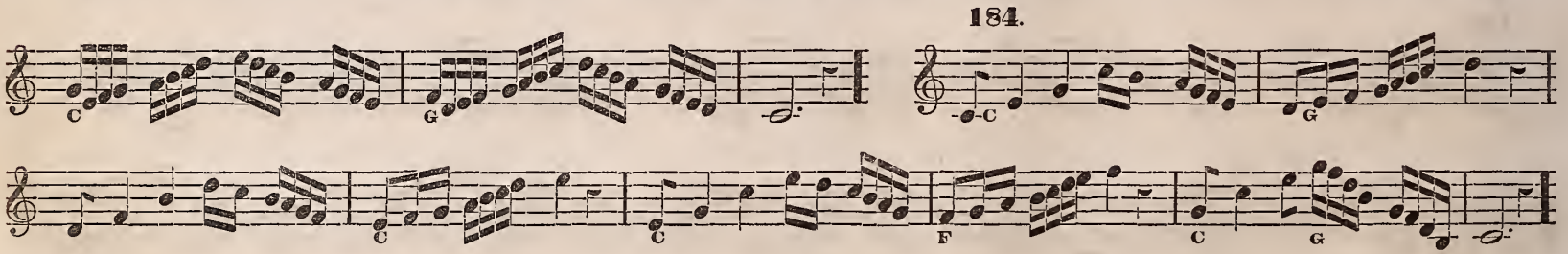

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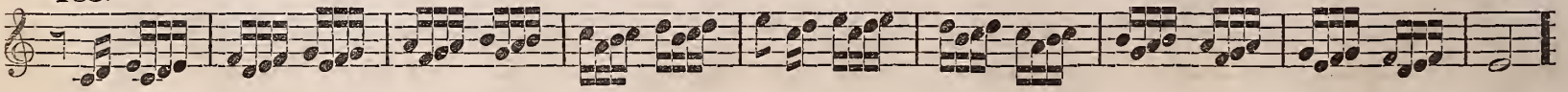

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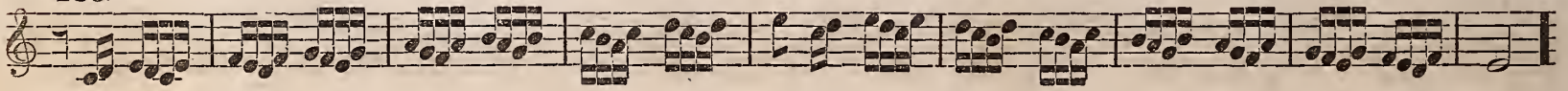

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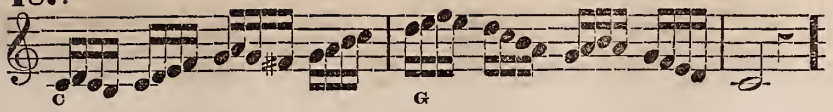
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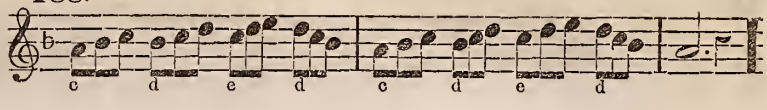

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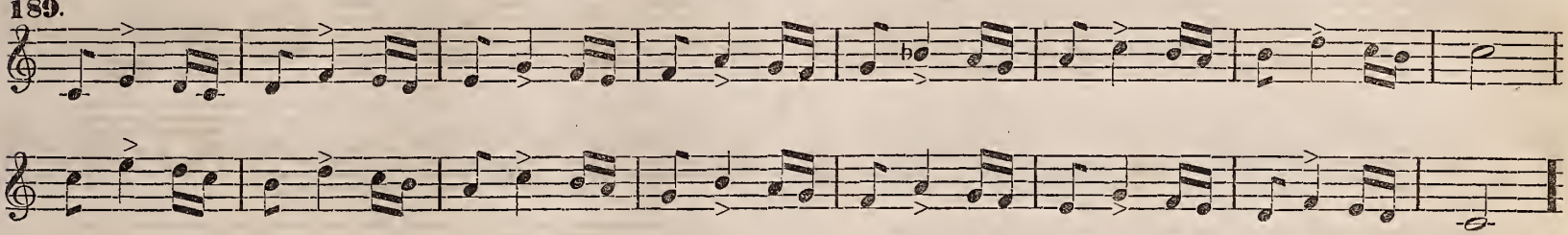
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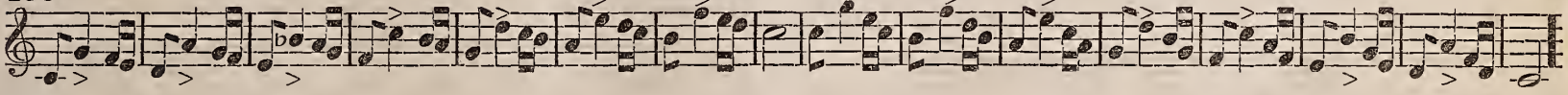

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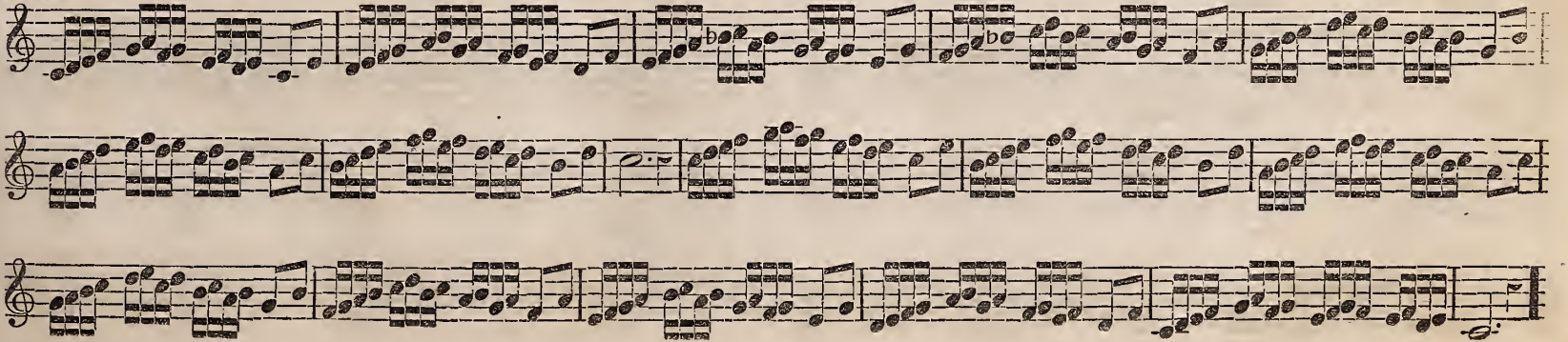
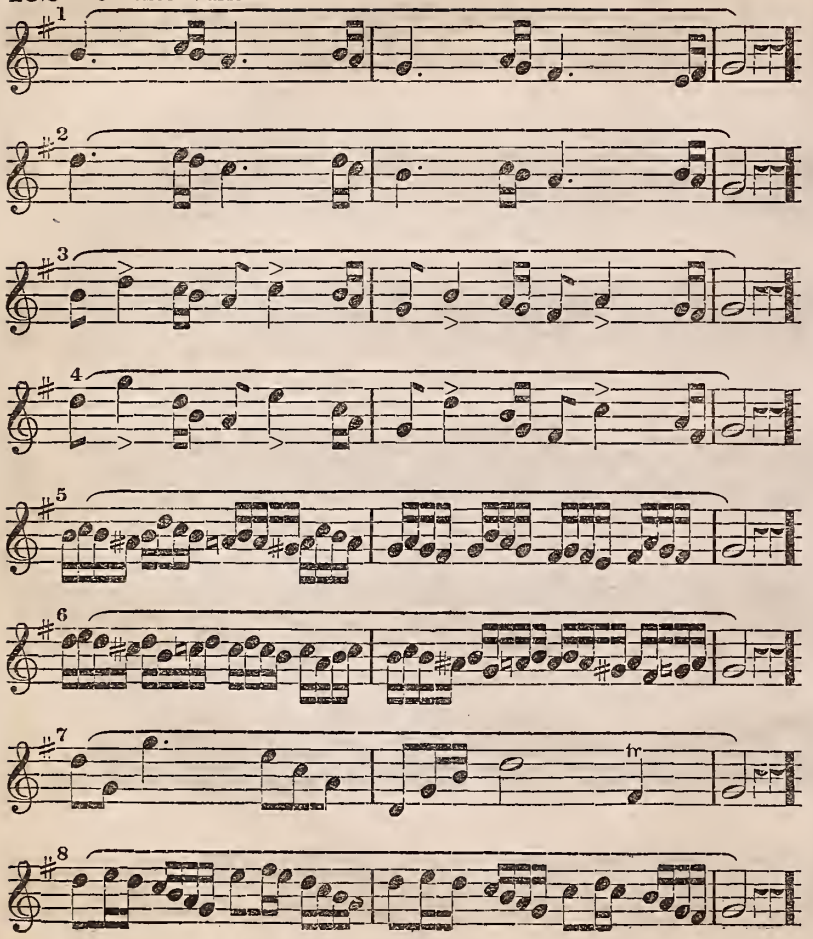
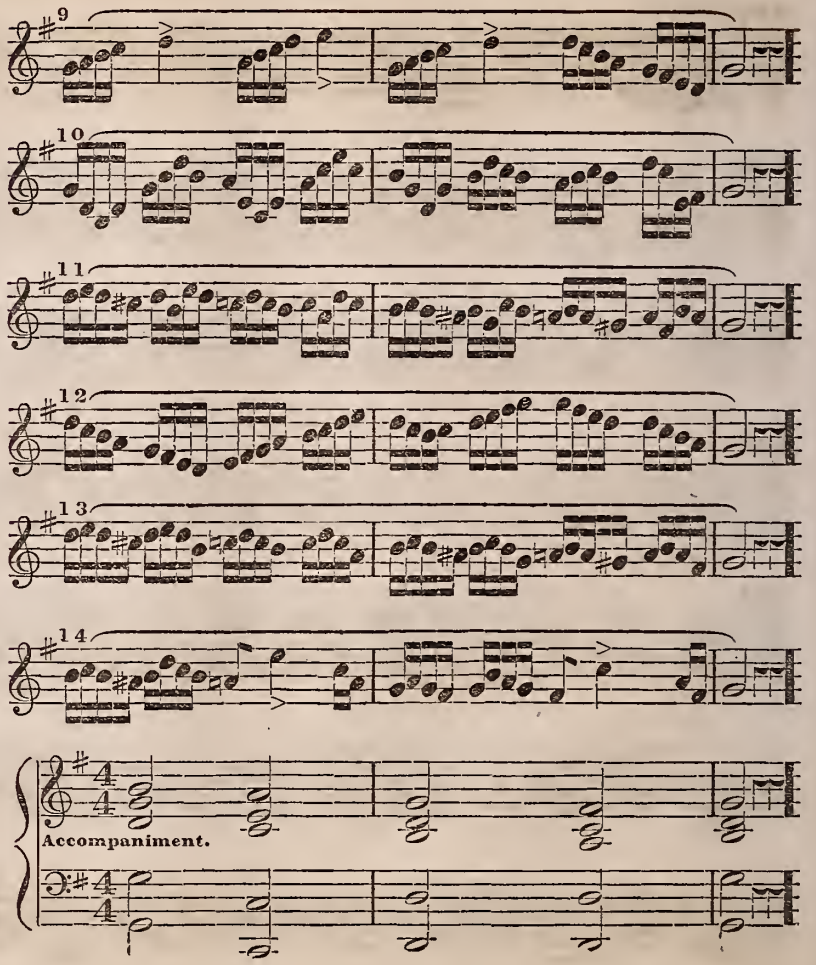
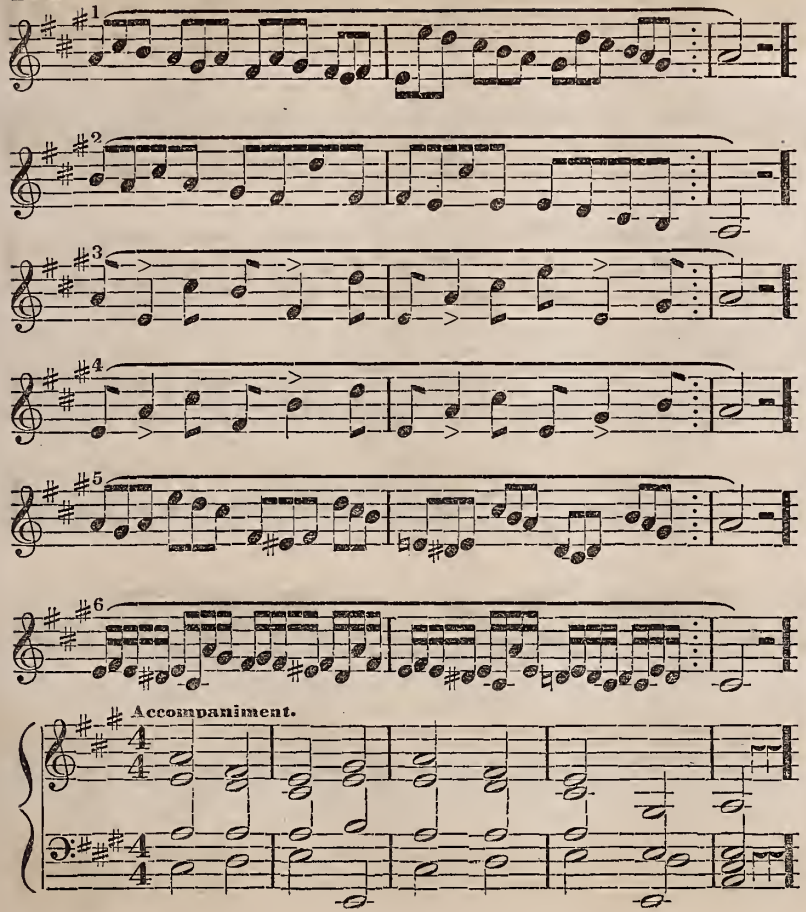
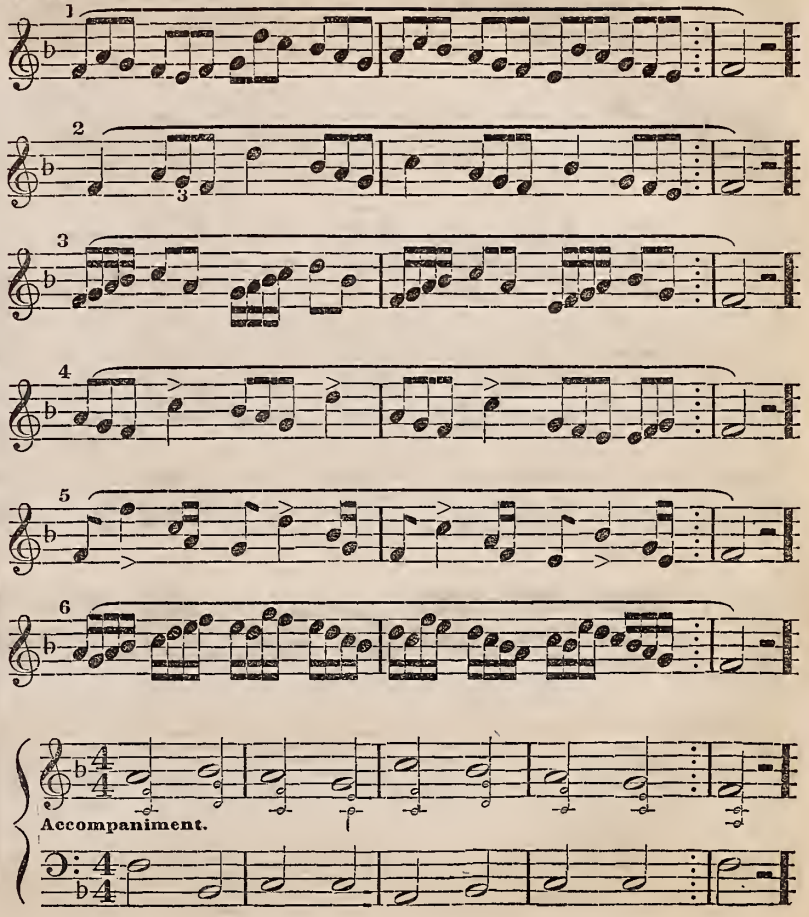

192. Cadence Varied

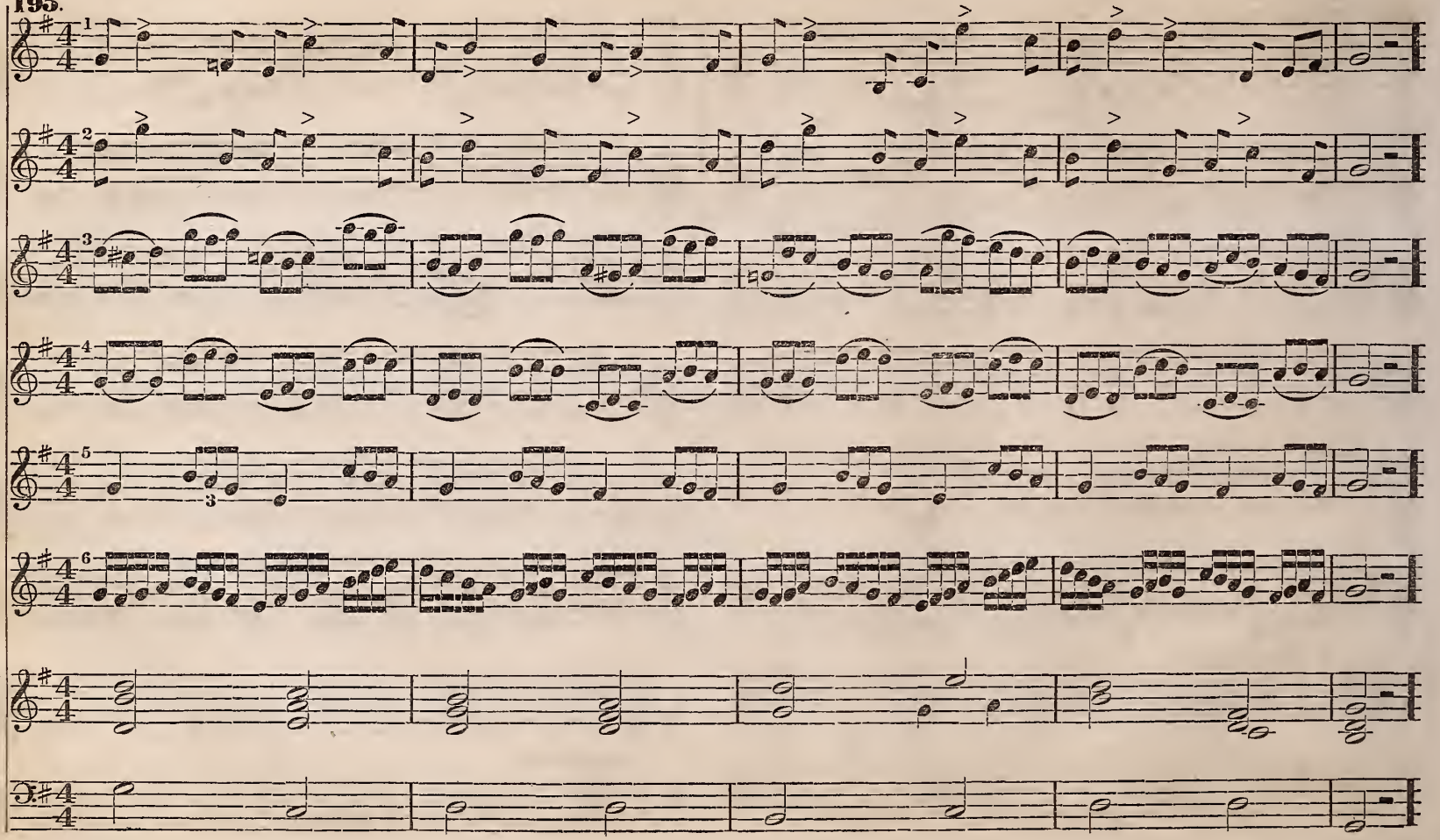


193. Cadence Varied. P. WINTER.



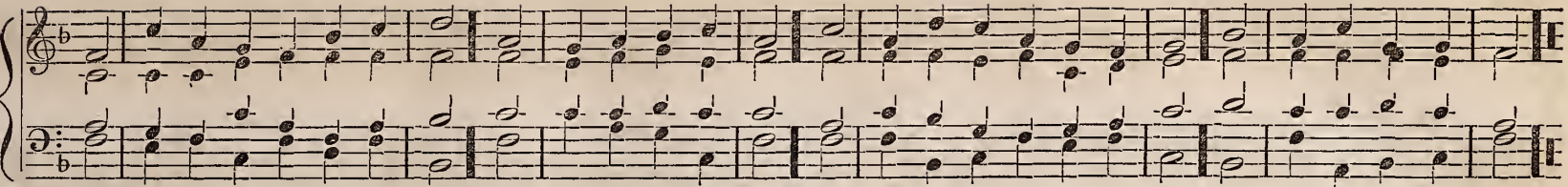
194. Cadence Varied. P. WINTER.

195. Cadence Varied

P. WINTER.



GLOUCESTER. C. M.

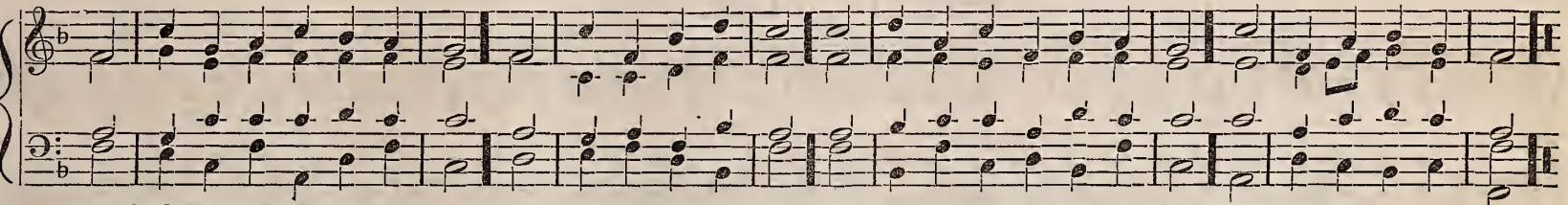
RAVENSCROFT'S Psalter, 1621.



Great is the Lord, and with great praise To be ad - van-ced still With - in the ci - ty of our Lord, Up - on his ho - ly hill.

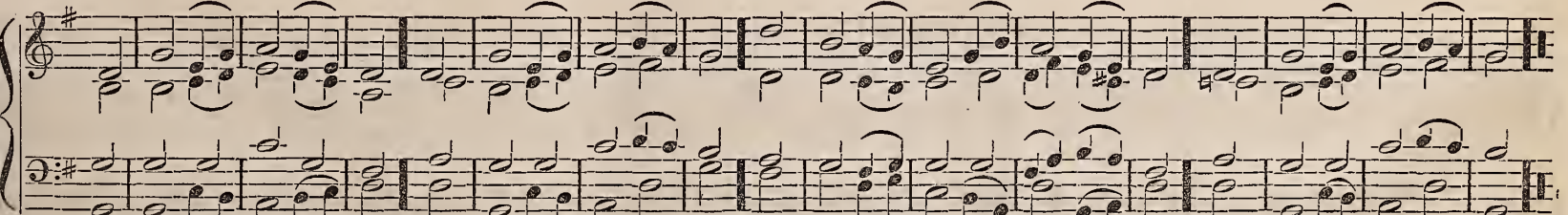
ST. DAVID. C. M.

From PLAYFORD'S Psalter, 1671.



All laud and praise, with heart and voice, O Lord, I give to thee, Who didst not make my foes re - joice, But hast ex - alt - ed me.

IOWA. S. M.

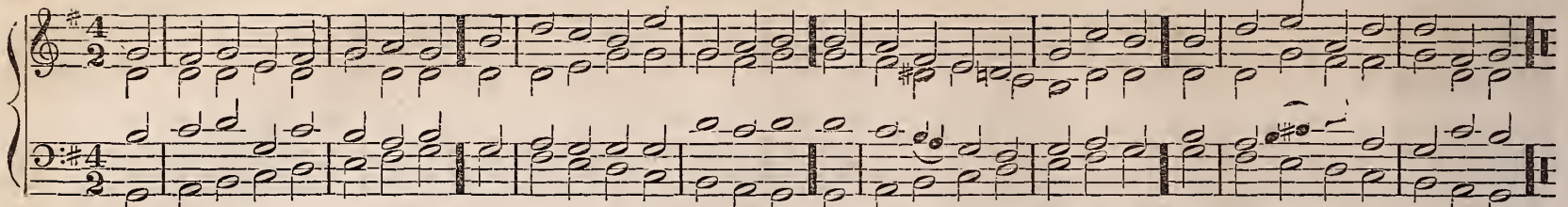


1. Thy name, al - migh - ty Lord, Shall sound thro' dis - tant lands; Great is thy grace, and sure thy word; Thy truth for - ev - er stands.
2. Far be thine hon - or spread, And long thy praise en - dure, Till morn-ing light, and eve - ning shade, Shall be ex-changed no more.

SELAC. L. M.*

Scale in the Base.

GEO F. ROOT, Organist and Conductor of the music in Mercer St. Church, New York.

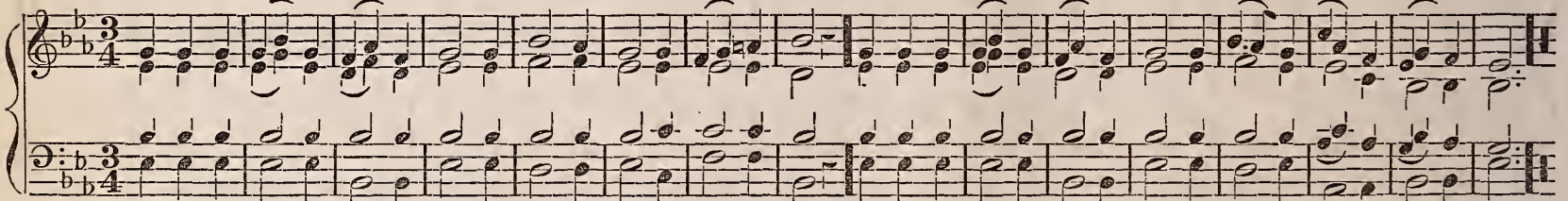


O come, loud anthems let us sing, Loud thanks to our Al - mighty King; For we our voices high should raise, When our sal - va-tion's rock we praise

* From Root & Sweetser's Collection of Church Music, by permission.

ROSEDALE. L. M.

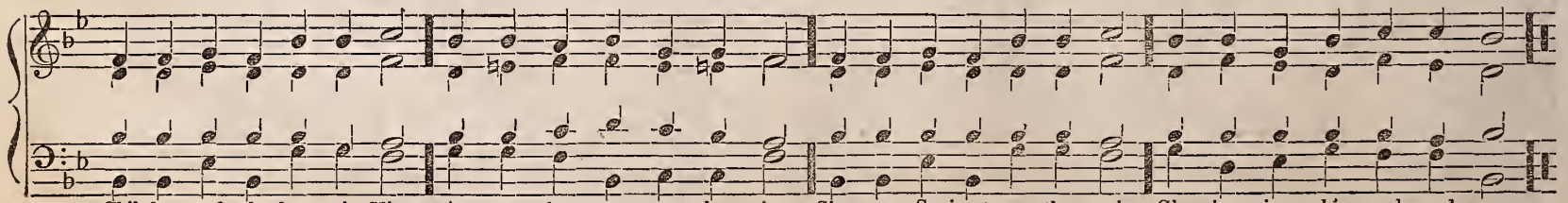
GEO. F. ROOT.



Great God to thee, my evening song With humble grat - i - tude I raise; Oh, let thy mercy tune my tongue, And fill my heart with live-ly praise

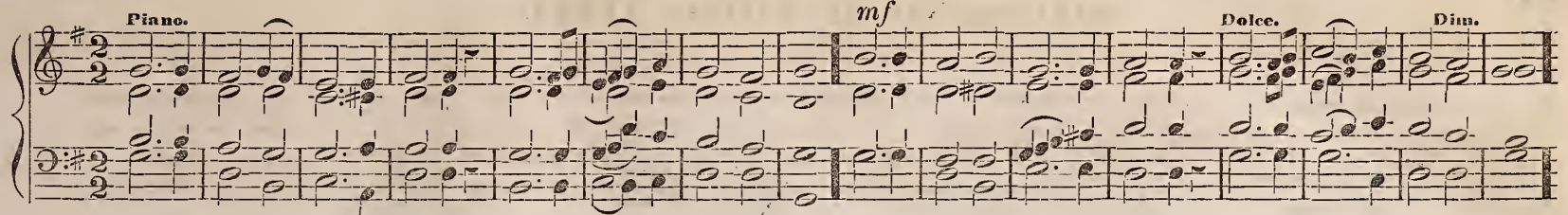
DYONISIUS. 7s.

Arranged from Gregorian Tone VIII., by L. MASON.

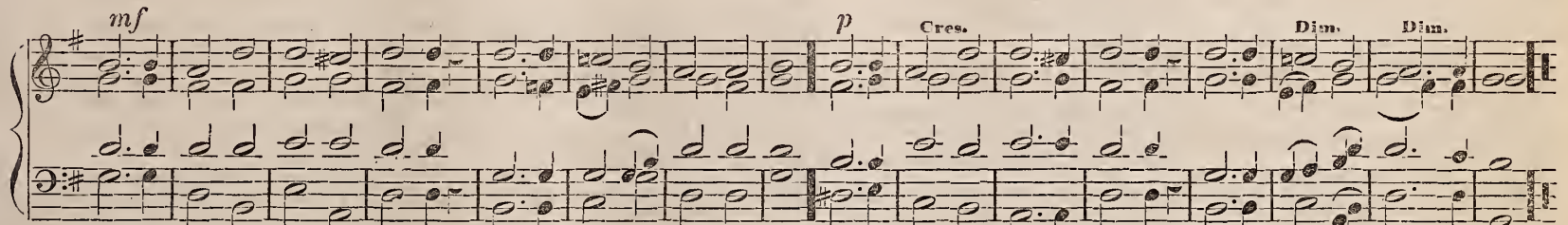


Chil-dren of the heavenly King, As ye jour-ney, sweet - ly sing, Sing, your Saviour's wor-thy praise, Glo - rious in his works and ways.

ITALY. 8s & 7s. DOUBLE.

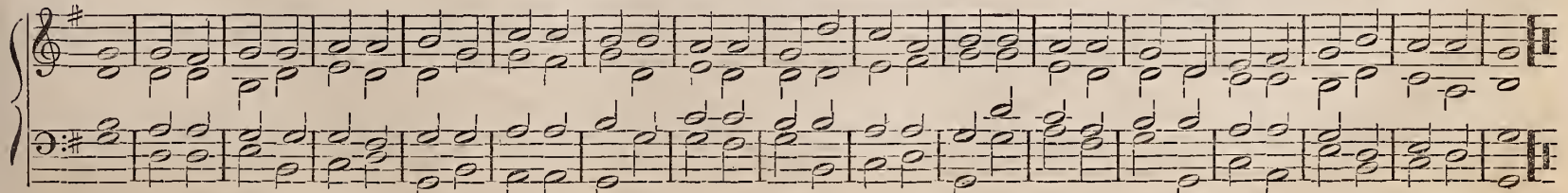


1. Ho-liest breathe an ev'-ning blessing, Ere re-pose our spir-its seal; Sin and want we come con-fess-ing, Thou canst save and thou canst heal.
2. Tho' the night be dark and drea-ry, Darkness can-not hide from thee; Thou art he who nev-er wea-ry, Watchest where thy peo-ple be.



3. Tho' de-struc-tion walk a-round us, Tho' the ar-row past us fly; An-gel guards from thee sur-round us, We are safe when thou art nigh.
4. Should swift death this night o'ertake us, And our couch be-come our tomb, May the morn in heav'n a-wake us, Clad in light and death-less bloom.

TALLIS' CANON. L. M.

Abridged by Ravenscroft, 1621, from Parker's Psalter, 1561. Rev. W. H. Havergal's copy.

Thy mercies, Lord, shall be my song, My song on them shall ev-er dwell; To a-ges yet un-born my tongue Thy nev-er fail-ing mer-cies tell.

EXPLANATION OF MUSICAL TERMS.

A ; an Italian preposition, meaning to, in, by, at, &c.
ACCELERANDO ; accelerating the time, gradually faster and faster.
ADAGIO, or ADASIO ; slow.
ADAGIO ASSAI, or MOLTO ; very slow.
AD LIBITUM ; at pleasure.
AFFETUOSO ; tender and affecting.
AGITATO ; with agitation.
ALLA CAPELLA ; in church style.
ALLEGRETTO ; less quick than Allegro.
ALLEGRO ; quick.
ALLEGRO ASSAI ; very quick.
ALLEGRO MA NON TROPPO ; quick, but not too quick.
AMABILE ; in a gentle and tender style.
AMATEUR ; a lover but not a professor of music.
AMEN ; so be it ; pronounced, in singing, Ah-men.
AMOROSO, or CON AMORE ; affectionately, tenderly.
ANDANTE ; gentle, distinct, and rather slow, yet connected.
ANDANTINO ; somewhat quicker than Andante.
ANIMATO, or CON ANIMA ; with fervent, animated expression.
ANIMO, or CON ANIMO ; with spirit, courage, and boldness.
ANTIPHONE ; music sung in alternate parts.
ARDITO ; with ardor and spirit.
ARIOSO ; in a light, airy, singing manner.
A TEMPO ; in time.
A TEMPO GIUSTO ; in strict and exact time.

BEN MARCATO ; in a pointed and well-marked manner.
BIS ; twice.
BRILLANTE ; brilliant, gay, shining, sparkling.

CADENCE ; closing strain ; also a fanciful extemporaneous embellishment, at the close of a song.
CADENZA ; same as the second use of Cadence. See Cadence.
CALANDO ; softer and slower.
CANTABILE ; graceful singing style ; a pleasing, flowing melody.
CANTO ; the treble part in a chorus.
CHOIR ; a company or band of singers ; also that part of a church appropriated to the singers.
CHORIST, or CHORISTER ; a member of a choir of singers.
COL, or CON ; with. COL ARCO ; with the bow.
COMODO, or COMMODO ; in an easy and unrestrained manner.
CON AFFETTO ; with expression.
CON DOLCESSA ; with delicacy.
CON DOLORE, or CON DUOLO ; with mournful expression.
CONDUCTOR ; one who superintends a musical performance ; same as Music Director.
CON ENERGICO ; with energy.
CON ESPRESSIONE ; with expression.
CON FUOCO ; with ardor, fire.
CON GRAZIA ; with grace and elegance.
CON IMPETO ; with force, energy.
CON JUSTO ; with chaste exactness.
CON MOTO ; with emotion.
CON SPIRITO ; with spirit, animation.
CORO ; chorus.
DA ; for, from, of.
DA CAPO ; from the beginning.
DECANI ; the priests, in contradistinction to the lay or ordinary choristers.
DECLAMANDO ; in the style of declamation.
DECRESCENDO ; diminishing, decreasing.
DEVOZIONE ; devotional.
DILETTANTE ; a lover of the arts in general, or a lover of music.
DI MOLTO ; much or very.
DIVOTO ; devotedly, devoutly.
DOLCE ; soft, sweet, tender, delicate.
DOLCEMENTE, DOLCESSA, or DOLCISSIMO. See Dolce.
DOLENTE, or DOLOROSO ; mournful.
DOLOROSO ; in a plaintive, mournful style.

E ; and.
ELEGANTE ; elegance.
ENERGICO, or CON ENERGIA ; with energy.
ESPRESSIVO ; expressive.

FINE, FIN, or FINALE ; the end.
FORZANDO, FORZ, or FZ. ; sudden increase of power.<
FUGUE, or FUGA ; a composition which repeats or sustains, in its several parts, throughout, the subject with which it commences, and which is often led off by some one of its parts.
FUGATO ; in the fugue style.
FUGHETTO ; a short fugue.

GIUSTO ; in just and steady time.
GRAZIOSO ; smoothly, gracefully.
GRAVE ; a slow and solemn movement.

IMPRESSARIO ; the conductor of a concert.

LACRIMANDO, or LACRIMOSO ; mournful, pathetic.
LAMENTEVOLE, LAMENTANDO, LAMENTABILE ; mournfully.
LARGHETTO ; slow, but not so slow as Largo.
LARGHISSIMO ; extremely slow.
LARGO ; slow.
LEGATO ; close, gliding, connected style.
LENTANDO ; gradually slower and softer.
LENTO, or LENTAMENTE ; slow.

MA ; but.
MAESTOSO ; majestic, majestically.
MAESTRO DI CAPELLA ; chapel master, or conductor of church music.
MARCATO ; strong and marked style.
MESSA DI VOCE ; moderate swell.
MODERATO, or MODERATAMENTE ; moderately, in moderate time.
MOLTO ; much or very.
MOLTO VOCE ; with a full voice.
MORENDO ; gradually dying away.
MORDENTE ; a beat, or transient shake.
MOSSO ; emotion.
MOTO ; motion. ANDANTE CON MOTO ; quicker than Andante.

NON ; not. NON TROPPO ; not too much.

ORCHESTRA ; a company or band of instrumental performers ; also that part of a theatre occupied by the band.

PASTORALE ; applied to graceful movements in sextuple time.
PERDENDO, or PERDENDOSI ; same as Lentando.
PIU ; more. PIU MOSSO ; with more motion, faster.
PIZZICATO ; snapping the violin string with the fingers.
POCO ; a little. POCO ADAGIO ; a little slow.
POCO A POCO ; by degrees, gradually.
PORTAMENTO ; the manner of sustaining and conducting the voice from one sound to another.
PRECENTOR ; conductor, leader of a choir
PRESTO ; quick.
PRESTISSIMO ; very quick.

RALLENTANDO ; or ALLENTANDO, or SLENTANDO ; slower and softer by degrees.
RECITANDO ; a speaking manner of performance.
RECITANTE ; in the style of recitative.
RECITATIVE ; musical declamation.
RINFORZANDO, RINF., or RINFORZO ; suddenly increasing in power.<
RITARDANDO ; slackening the time.

SEMPLICE ; chaste, simple.
SEMPRE ; throughout, always, as SEMPRE FORTE, loud throughout.
SENZA ; without, as SENZA ORGANO, without the organ.
SFORZANDO, or SFORZATO ; with strong force or emphasis, rapidly diminishing. >
SICILIANA ; a movement of light, graceful character.
SMORENDO, SMORZANDO ; dying away.
SOAVE, SOAVEMENT ; sweet, sweetly. See Dolce.
SOLFEGGIO ; a vocal exercise.
SOLO ; for a single voice or instrument.
SOSTENUTO ; sustained.
SOTTO ; under, below. SOTTO VOCE ; with subdued voice.
SPIRITOSO, CON SPIRITO ; with spirit and animation.
STACCATO ; short, detached, distinct.
SUBITO ; quick.

TACE, or TACET ; silent, or be silent.
TARDO ; slow.
TASTO SOLO ; without chords.
TEMPO ; time. TEMPO A PIACERE ; time at pleasure.
TEMPO GIUSTO ; in exact time.
TEN. TENUTO ; hold on. See Sostenuto.
TUTTI ; the whole, full chorus.

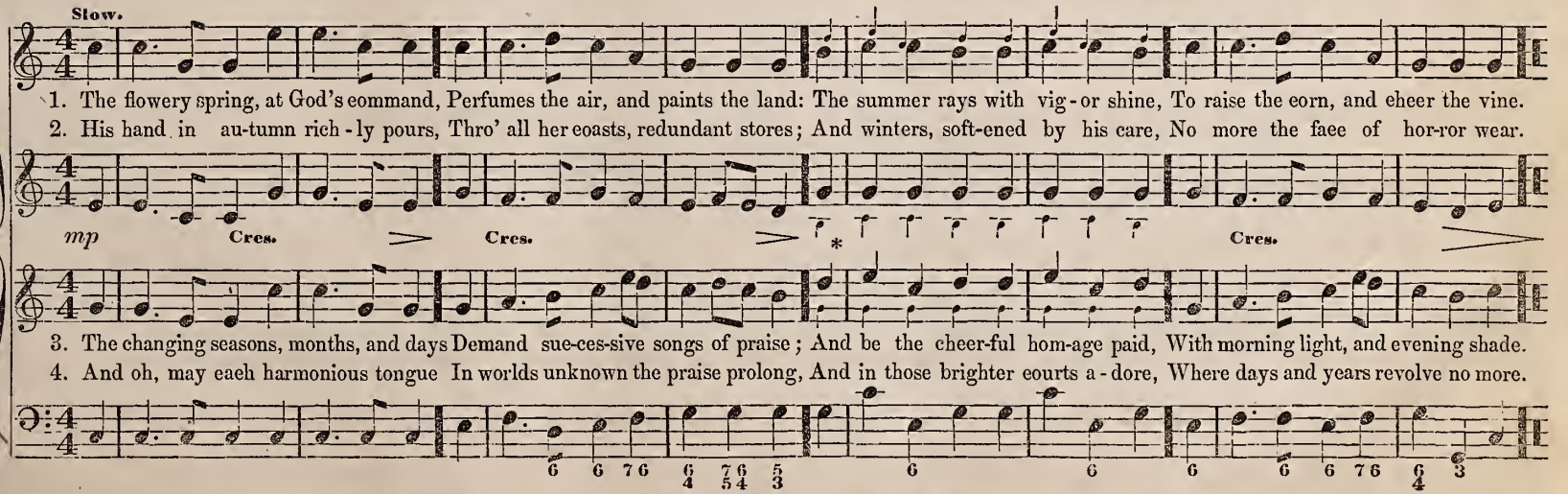
UN ; a ; as UN POCO, a little

VA ; go on, as VA CRESCENDO, continue to increase.
VERSE ; same as Solo.
VIGOROSO ; bold, energetic.
VIVACE ; quick and cheerful.
VIRTUOSO ; a proficient in art.
VOCE DI PETTO ; the chest-voice.
VOCE DI TESTA ; the head voice.
VOCE SOLA ; voice alone.
VOLTI SUBITO ; turn over quickly

CANTICA LAUDIS.

ALLAN. L. M.

Arranged from ROBERT SCHUMANN.


Slow.
1. The flowery spring, at God's command, Perfumes the air, and paints the land: The summer rays with vig-or shine, To raise the corn, and cheer the vine.
2. His hand in au-tumn rich-ly pours, Thro' all her coasts, redundant stores; And winters, soft-ened by his care, No more the face of hor-ror wear.
mp
Cres.
Cres.
Cres.
*
3. The changing seasons, months, and days Demand suc-ces-sive songs of praise; And be the cheer-ful hom-age paid, With morning light, and evening shade.
4. And oh, may each harmonious tongue In worlds unknown the praise prolong, And in those brighter courts a-dore, Where days and years revolve no more.

* The small notes in the third line invert the parts, and thus produce a pleasing variety. If the large notes are sung, the small notes should not be sung, and *vice ver*

ANGELO. L. M.

Larghetto.

1. Great God, in-dulge my humble claim; Thou art my hope, my joy, my rest; The glories that compose thy name Stand all engaged to make me blest.
2. Thou great and good, thou just and wise, Thou art my fa-ther, and my God; And I am thine by sa-cred ties, Thy son, thy servant, bought with blood.

mf Cres.

3. With ear-ly feet I love t' ap-pear Among thy saints, and seek thy face; Oft have I seen thy glo-ry there, And felt the power of sovereign grace.
4. I'll lift my hands, I'll raise my voice, While I have breath to pray or praise; This work shall make my heart rejoice, And bless the remnant of my days.

MICHAEL. L. M.

1. He lives, the ev-er-last-ing God, Who built the world, who spread the flood; The heavens, with all their host he made, And the dark regions of the dead.
2. He guides our feet, he guards our way; His morning smiles a-dorn the day; He spreads the evening vail, and keeps The si-lent hours, while Is-rael sleeps.

mf *mf*

3. Is-rael—a name di-vine-ly blest, May rise se-eure, se-cure-ly rest; Thy ho-ly guardian's wake-ful eyes Ad-mit no slumber, nor surprise.
4. Long as I live, I'll trust his power; Then in my last, de-part-ing hour, Angels, that trace the air-y road, Shall bear me homeward to my God.

UPNOR. L. M.

Arranged from REICHARD.

With majesty and energy.

1. O all ye people, clap your hands, And shout with triumph while you sing, Of God, who all the earth commands, Of God, who all the earth commands, Of God, the dreadful, mighty God.
2. The trumpet swells along the sky; We hear the joyful, solemn sound; The righteous God ascends on high, The righteous God ascends on high, And shouts of gladness echo round.

for. Cres. - - - - - - - -

3. The Lord, who o'er the earth bears sway, Sits on his throne of holiness; The heathen now his laws o - bey, The heathen now his laws o - bey, Let all the earth his praise ex - press.
4. Loud prais-es to Je - ho-vah sing, In hymns of joy his love proclaim; Sing praises to the heavenly King, Sing praises to the heavenly King, A-dore and bless his sa-cred name

Unison. Thirds.

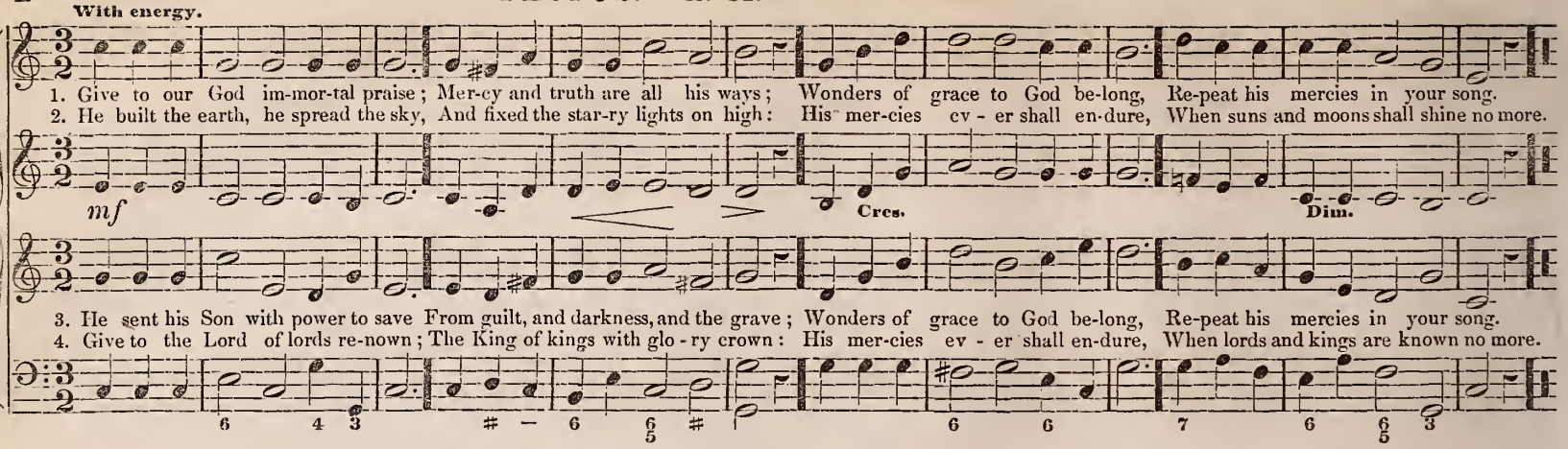
ERBERT. L. M.

1. O God, thou art my God a-lone; Ear - ly to thee my soul shall ery, A pil - grim in a land un-known, A thirs-ty land, whose springs are dry.
2. Thee, in the watch-es of the night, When I re-mem-ber on my bed, Thy presence makes the darkness light, Thy guardian wings are round my head.

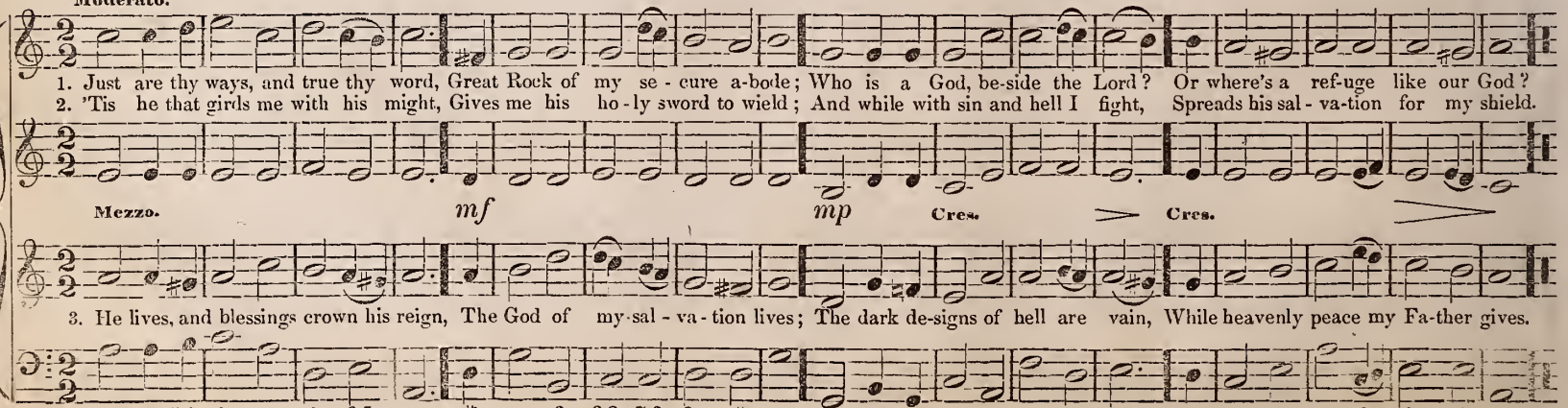
mf Cres. *mp* Cres. - - - - - - -

3. Bet - ter than life it - self, thy love, Dear - er than all be - side to me; For, whom have I in heaven a - bove, Or what on earth, com-pared with thee?
4. Praise with my heart, my mind, my voice, For all thy mer - cy I will give; My soul shall still in God re - joice, My tongue shall bless thee while I live.

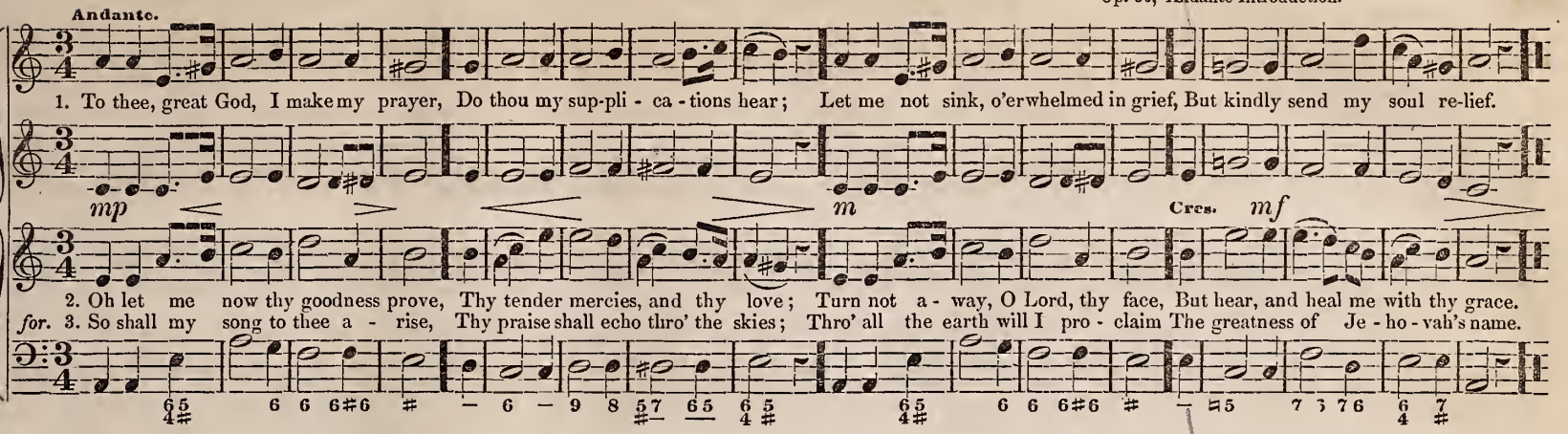
FESTUS. L. M.


With energy.
1. Give to our God im-mor-tal praise; Mer-cy and truth are all his ways; Wonders of grace to God be-long, Re-peat his mercies in your song.
2. He built the earth, he spread the sky, And fixed the star-ry lights on high: His mer-cies ev - er shall en-dure, When suns and moons shall shine no more.
mf
Cres.
Dim.
3. He sent his Son with power to save From guilt, and darkness, and the grave; Wonders of grace to God be-long, Re-peat his mercies in your song.
4. Give to the Lord of lords re-nown; The King of kings with glo-ry crown: His mer-cies ev - er shall en-dure, When lords and kings are known no more.

ROMAINE. L. M.

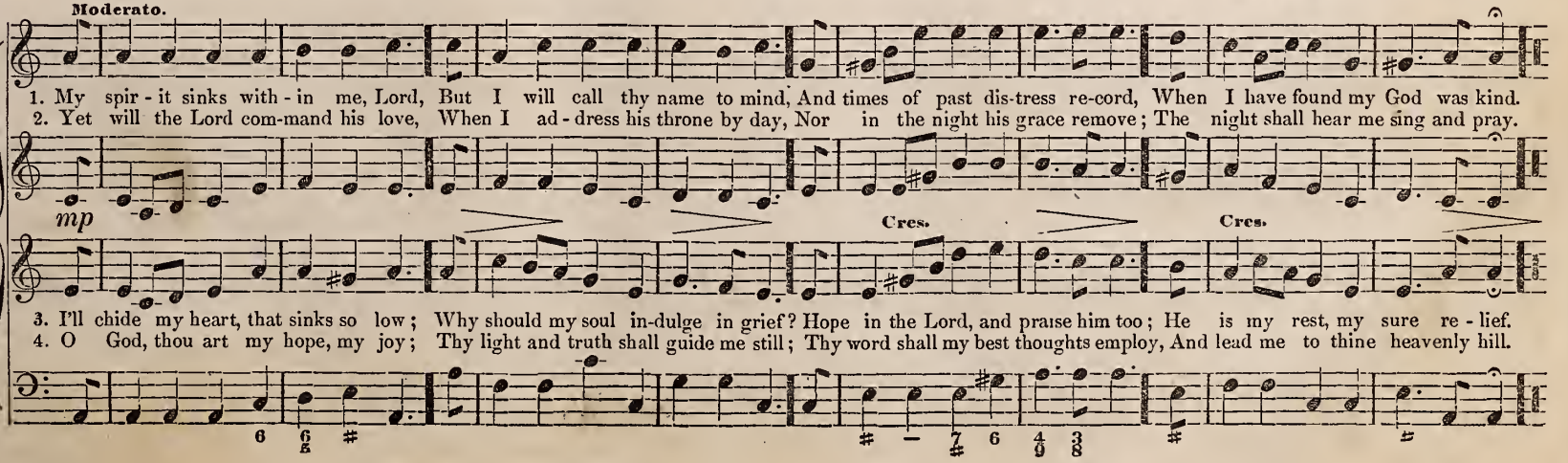

Moderato.
1. Just are thy ways, and true thy word, Great Rock of my se - cure a-bode; Who is a God, be-side the Lord? Or where's a ref-uge like our God?
2. 'Tis he that girds me with his might, Gives me his ho-ly sword to wield; And while with sin and hell I fight, Spreads his sal - va-tion for my shield.
Mezzo.
mf
mp
Cres.
Cres.
3. He lives, and blessings crown his reign, The God of my-sal - va - tion lives; The dark de-signs of hell are vain, While heavenly peace my Fa-ther gives.

MENVILLE. L. M.

Arranged from MENDELSSOHN, Sym. No. 3, Op. 56, Andante Introduction.

Andante.
1. To thee, great God, I make my prayer, Do thou my sup-pli - ca - tions hear; Let me not sink, o'erwhelmed in grief, But kindly send my soul re-lief.
mp
m
Cres.
mf
2. Oh let me now thy goodness prove, Thy tender mercies, and thy love; Turn not a - way, O Lord, thy face, But hear, and heal me with thy grace.
for.
3. So shall my song to thee a - rise, Thy praise shall echo thro' the skies; Thro' all the earth will I pro - claim The greatness of Je - ho - vah's name.

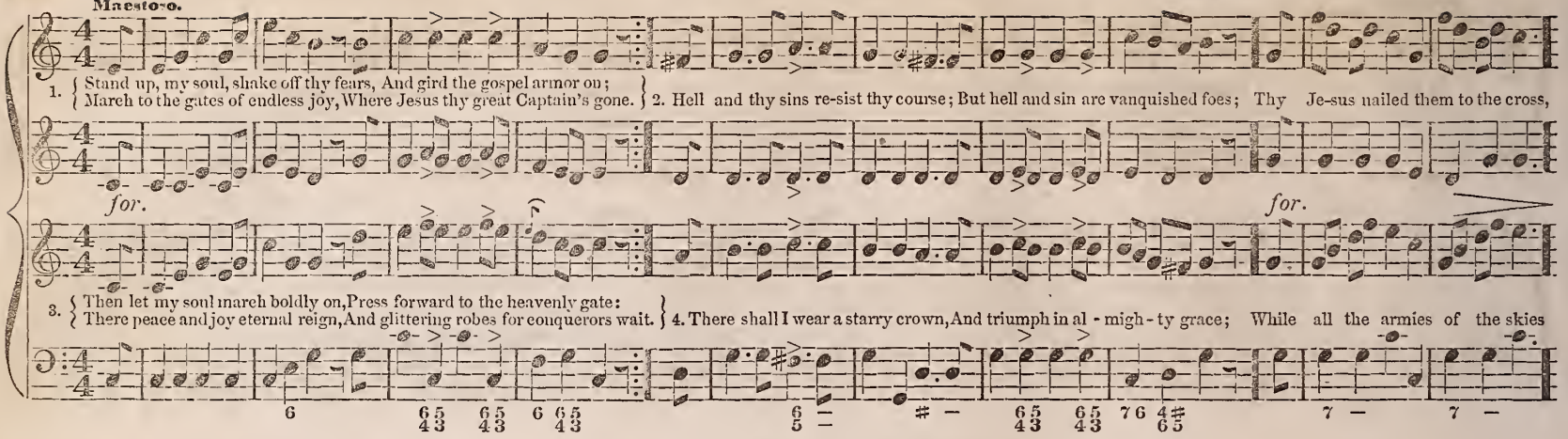
LAFNER. L. M.

WILLIAM MASON.

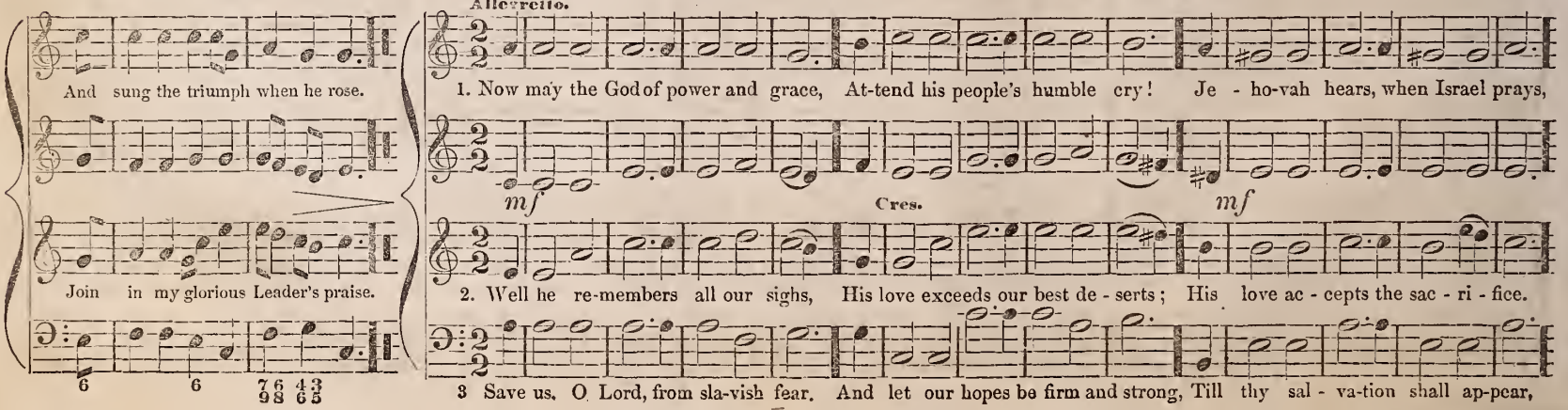

Moderato.
1. My spir - it sinks with - in me, Lord, But I will call thy name to mind, And times of past dis-tress re-cord, When I have found my God was kind.
2. Yet will the Lord com-mand his love, When I ad - dress his throne by day, Nor in the night his grace remove; The night shall hear me sing and pray.
mp
Cres.
Cres.
3. I'll chide my heart, that sinks so low; Why should my soul in-dulge in grief? Hope in the Lord, and praise him too; He is my rest, my sure re - lief.
4. O God, thou art my hope, my joy; Thy light and truth shall guide me still; Thy word shall my best thoughts employ, And lead me to thine heavenly hill.

FELLENBERG L. M.

Arranged from G. ORPHEAN.


Maestoso.
1. Stand up, my soul, shake off thy fears, And gird the gospel armor on;
March to the gates of endless joy, Where Jesus thy great Captain's gone.
2. Hell and thy sins re-sist thy course; But hell and sin are vanquished foes; Thy Je-sus nailed them to the cross,
for.
for.
3. Then let my soul march boldly on, Press forward to the heavenly gate:
There peace and joy eternal reign, And glittering robes for conquerors wait.
4. There shall I wear a starry crown, And triumph in al - migh - ty grace; While all the armies of the skies

CAREW. L. M.

Arranged from MENDELSSOHN. Sym. No. 3, Op 56.
Allegretto Agitato.

And sung the triumph when he rose.
Join in my glorious Leader's praise.
Allegretto.
1. Now may the God of power and grace, At-tend his people's humble cry! Je - ho-vah hears, when Israel prays,
mf
Cres.
mf
2. Well he re-members all our sighs, His love exceeds our best de - serts; His love ac - cepts the sac - ri - fice.
3 Save us, O Lord, from sla-vish fear, And let our hopes be firm and strong, Till thy sal - va-tion shall ap-pear,

1st and 2d time. 3d time for the third stanza.

And sends de - liv-eranee from on high, And sends de - liv - eranee from on high. song, And joy · · · · · · and tri - - - - umph raise the song.

1st and 2d time. 3d time.

song, And joy · · · · · · and tri - - - - umph raise the song.

mf 1st and 2d time. 3d time.

Of hum-ble groans and brok - en hearts, Of hum - ble groans and brok-en hearts. song, · · · · and joy · · · · · · and tri-umph raise the song.

1st and 2d time. 3d time.

And joy and tri-umph raise the (*Omit.*) · · · · · ·

ILKLEY. L. M.

With energy and vigor.

1 Loud hal-le-lu-jahs to the Lord, From distant worlds where creatures dwell, Let heaven begin the solemn word. Let heaven begin the sol-emn word, And sound it dread-ful
2. Wide as his vast do-min-ion lies, Make the Cre-a-tor's name be known, Loud as his thunder shout his praise, Loud as his thun-der shout his praise, And sound it lof-ty
3. Je-hovah! 'tis a glorious word, O, may it dwell on every tongue; But saints, who best have known the Lord, But saints, who best have known the Lord, Are bound to raise the
4. Speak of the wonders of that love, Which Gabriel plays on eve-ry chord, From all be-low, and all a-bove, Loud hal-le-lu-jahs to the Lord! Loud hal-le-lu-jahs

Thirds. Unison.

down to hell. Hal-le-lu-jahs, Hal-le-lu-jahs, Loud hal-le-lu-jahs to the Lord.
as his throne.

Hal-le-lu-jahs, Hal-le-lu-jahs, Loud hal-le-lu-jahs to the Lord.

noblest song. Hal-le-lu-jahs, Hal-le-lu-jahs, Loud hal-le-lu-jahs to the Lord.
to the Lord.

Hal-le-lu-jahs, Hal-le-lu-jahs, Loud hal-le-lu-jahs to the Lord.

ANNAN. L. M.

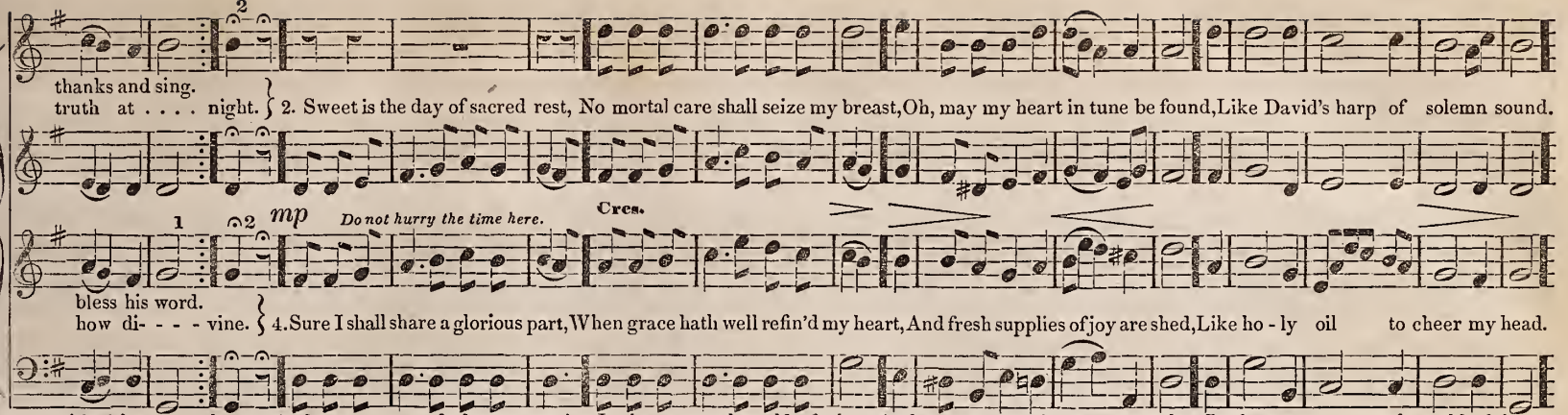
Larghetto.

1. { Sweet is the work, my God, my King, To praise thy name, give
   { To show thy love by morning light, And talk of all thy

mp Cres. Dim.

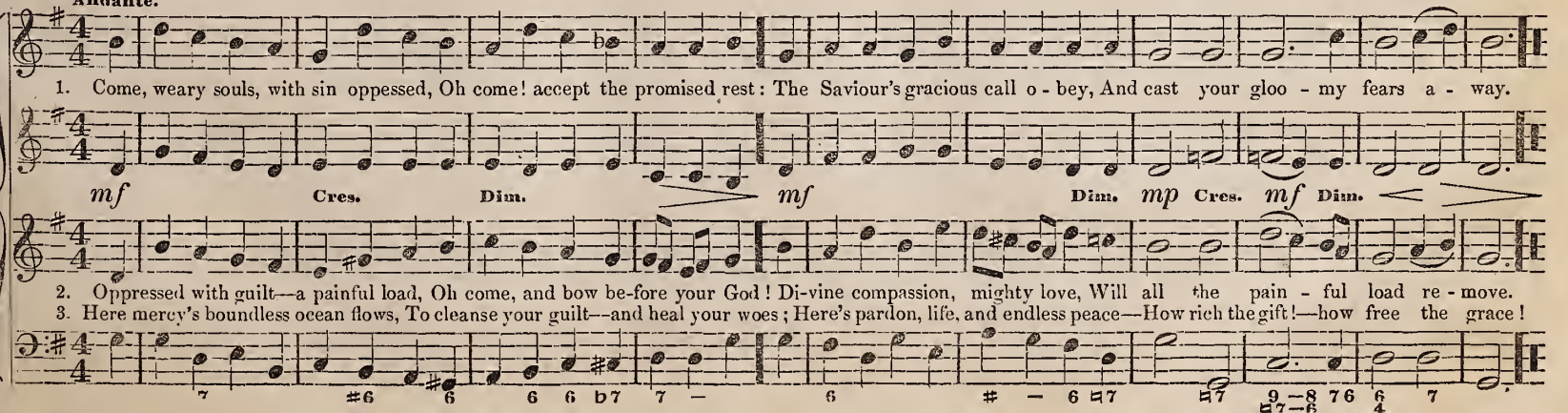
3. { My heart shall triumph in my Lord, And bless his works and
   { Thy works of grace, how bright they shine! How deep thy coun-sels,

5. Then shall I see, and hear, and know, All I de-sired or


thanks and sing.
truth at . . . . night.
2. Sweet is the day of sacred rest, No mortal care shall seize my breast, Oh, may my heart in tune be found, Like David's harp of solemn sound.
mp
Do not hurry the time here.
Cres.
bless his word.
how di- - - - vine.
4. Sure I shall share a glorious part, When grace hath well refin'd my heart, And fresh supplies of joy are shed, Like ho - ly oil to cheer my head.
wished be- - - - low. And every power find sweet employ, In that e-ternal world of joy, And every power find sweet employ, In that e - ter - nal world of joy.

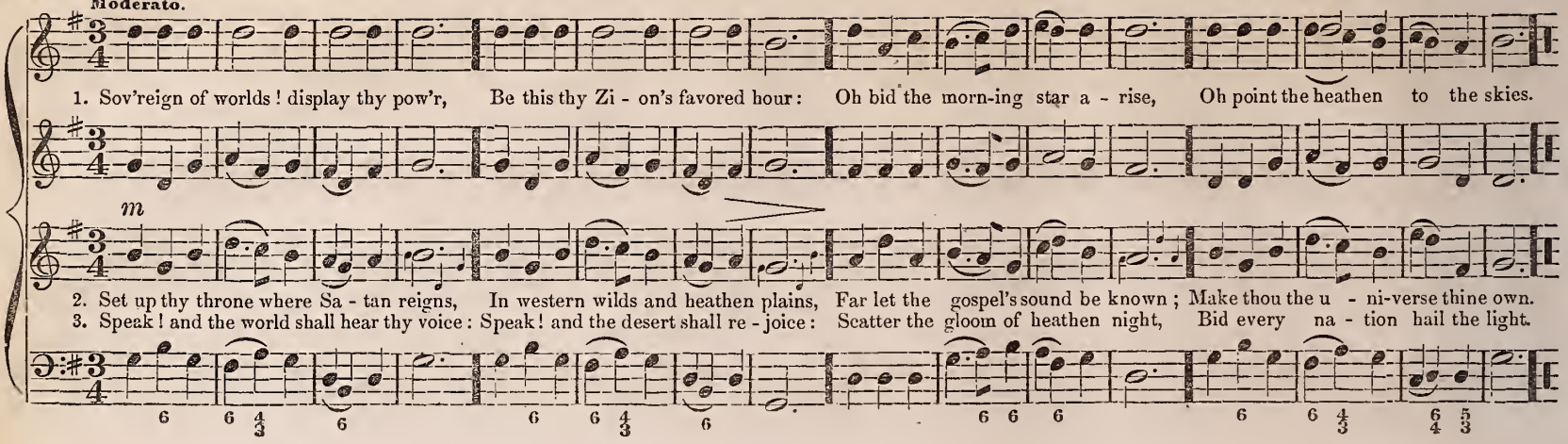
WEBER. L. M.

Arranged from C. M. von WEBER.

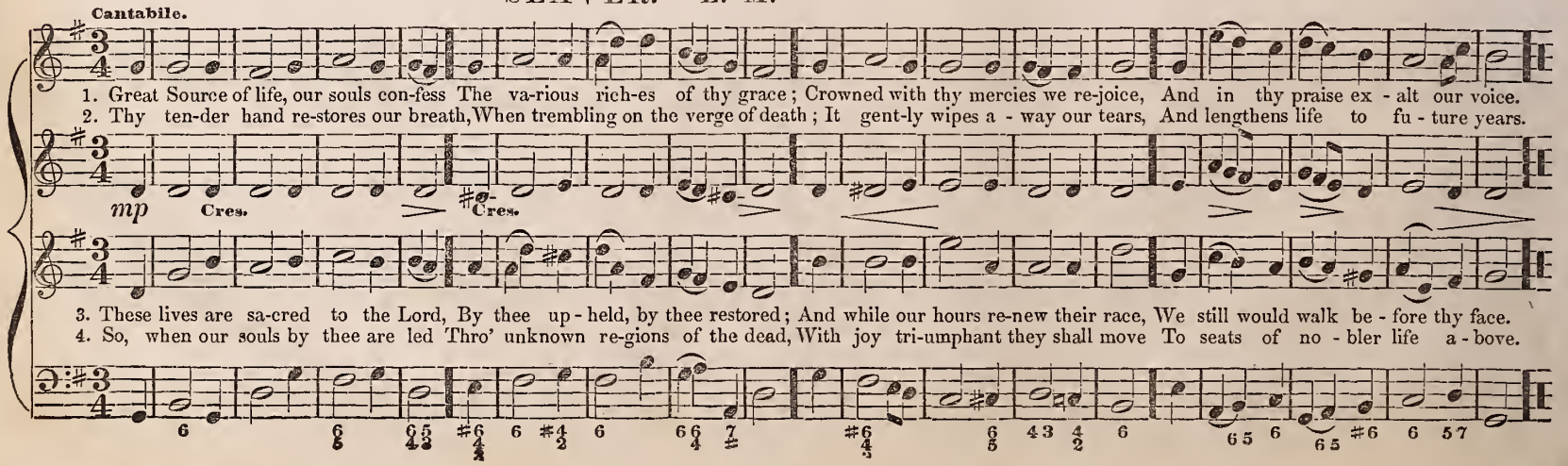

Andante.
1. Come, weary souls, with sin oppessed, Oh come! accept the promised rest: The Saviour's gracious call o - bey, And cast your gloo - my fears a - way.
mf
Cres.
Dim.
mf
Dim.
mp
Cres.
mf
Dim.
2. Oppressed with guilt—a painful load, Oh come, and bow be-fore your God! Di-vine compassion, mighty love, Will all the pain - ful load re - move.
3. Here mercy's boundless ocean flows, To cleanse your guilt—and heal your woes; Here's pardon, life, and endless peace—How rich the gift!—how free the grace!

KELWER. L. M.

Arranged from the German.


Moderato.
1. Sov'reign of worlds! display thy pow'r, Be this thy Zi - on's favored hour: Oh bid the morn-ing star a - rise, Oh point the heathen to the skies.
m
2. Set up thy throne where Sa - tan reigns, In western wilds and heathen plains, Far let the gospel's sound be known; Make thou the u - ni-verse thine own.
3. Speak! and the world shall hear thy voice: Speak! and the desert shall re - joice: Scatter the gloom of heathen night, Bid every na - tion hail the light.

SEAVER. L. M.


Cantabile.
1. Great Source of life, our souls con-fess The va-rious rich-es of thy grace; Crowned with thy mercies we re-joice, And in thy praise ex - alt our voice.
2. Thy ten-der hand re-stores our breath, When trembling on the verge of death; It gent-ly wipes a - way our tears, And lengthens life to fu - ture years.
mp
Cres.
Cres.
3. These lives are sa-cred to the Lord, By thee up - held, by thee restored; And while our hours re-new their race, We still would walk be - fore thy face.
4. So, when our souls by thee are led Thro' unknown re-gions of the dead, With joy tri-umphant they shall move To seats of no - bler life a - bove.

SELBY. L. M.

With energy. Maestoso.

1. Sons of the mighty! rise, and bring Your offerings to th' e-ter-nal King: Own 'tis Jehovah, while you rise, Your glo-ry and your strength supplies, Your glory and your strength supplies.
2. His word, all powerful to ful - fil Th' e-ter-nal counsels of his will, With awful ma-jes - ty arrayed, Subdues the world his hand has made, Subdues the world his hand has made.

for.

3 The mountains bow,the cedars rend,Lo! at his high command they bend; So thro' the world his gospel ran, And bowed the rebel heart of man, And bowed the reb - el heart of man.
4. His word, like lightning from the skies,Strikes deep,and quick conviction flies; The nations tremble and adore,Thro' earth, to its re-motest shore, Thro' earth. to its re - mot-est shore.

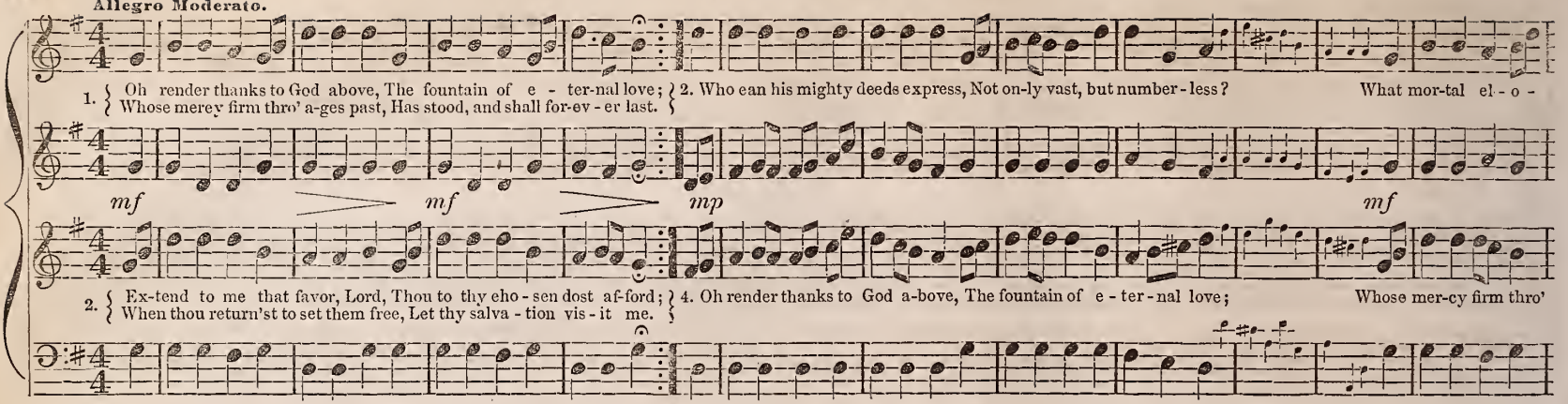
5. Jesus is King! enthroned on high, He reigns thro' all e-ter-ni - ty! His glo - ry shall his church increase,With strength divine,and endless peace,With strength divine. &c.

THORPE. L. M.

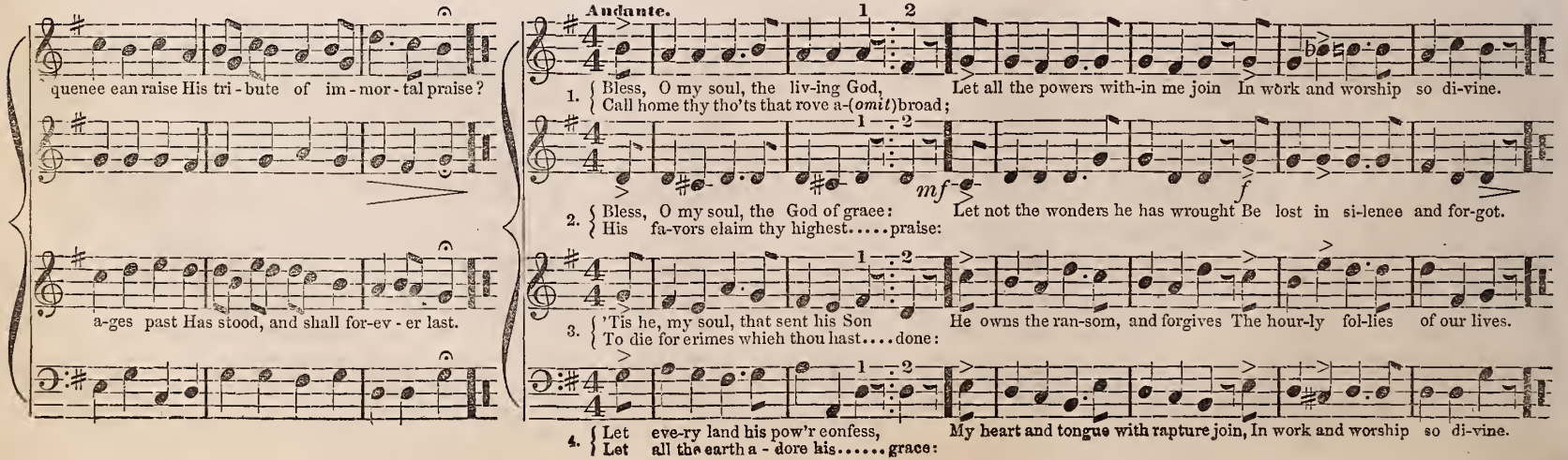
Gently, smoothly.

1. Up to the fields where angels lie, And liv - ing wa-ters gent-ly roll, Fain would my thoughts ascend on high, But sin hangs hea-vy on my soul.
2. Oh might I once mount up and see The glo - ries of th' e - ter-nal skies! How vain a thing this world would be! How empty all its fleeting joys.
3. Great All in All! e - ter - nal King! Let me but view thy love-ly face, And all my powers shall bow and sing Thine endless grandeur and thy grace.

VINAL. L. M. DOUBLE.


Allegro Moderato.
1. Oh render thanks to God above, The fountain of e - ter-nal love; Whose merey firm thro' a-ges past, Has stood, and shall for-ev - er last.
2. Who can his mighty deeds express, Not on-ly vast, but number - less? What mor-tal el - o -
mf
mf
mp
mf
2. Ex-tend to me that favor, Lord, Thou to thy eho - sen dost af-ford; When thou return'st to set them free, Let thy salva - tion vis - it me.
4. Oh render thanks to God a-bove, The fountain of e - ter - nal love; Whose mer-cy firm thro'

LEON. L. M.

Arranged from BEETHOVEN.

quenee ean raise His tri - bute of im - mor - tal praise?
a-ges past Has stood, and shall for-ev - er last.
Andante.
1 2
1. Bless, O my soul, the liv-ing God, Let all the powers with-in me join In work and worship so di-vine. Call home thy tho'ts that rove a-(omit)broad;
1 2
mf
f
2. Bless, O my soul, the God of grace: Let not the wonders he has wrought Be lost in si-lenee and for-got. His fa-vors elaim thy highest.....praise:
1 2
3. 'Tis he, my soul, that sent his Son He owns the ran-som, and forgives The hour-ly fol-lies of our lives. To die for erimes which thou hast....done:
1 2
4. Let eve-ry land his pow'r eonfess, My heart and tongue with rapture join, In work and worship so di-vine. Let all the earth a - dore his.....grace:

GRAY. L. M.

Arranged from an English Tune.

Bold and energetic.

1. O praise the Lord in that blest place, From whence his goodness largely flows; Praise him in heaven, where he his face Unveiled in per-feet glo - - - - - - ry shows, Un-
2. Praise him for all the mighty acts, Which he in our behalf hath done; His kindness this re - turn ex-acts, With which our praise should e - - - - - - - - qual run, With

for. *f* *Do not hurry the time.* **Cres.**

3. Let all who vi-tal breath enjoy, The breath he doth to them afford, In just re - turns of praise em ploy; Let eve-ry creature praise . . . . . the Lord, Let

Thirds.

EPPING. L. M.

Plaintive.

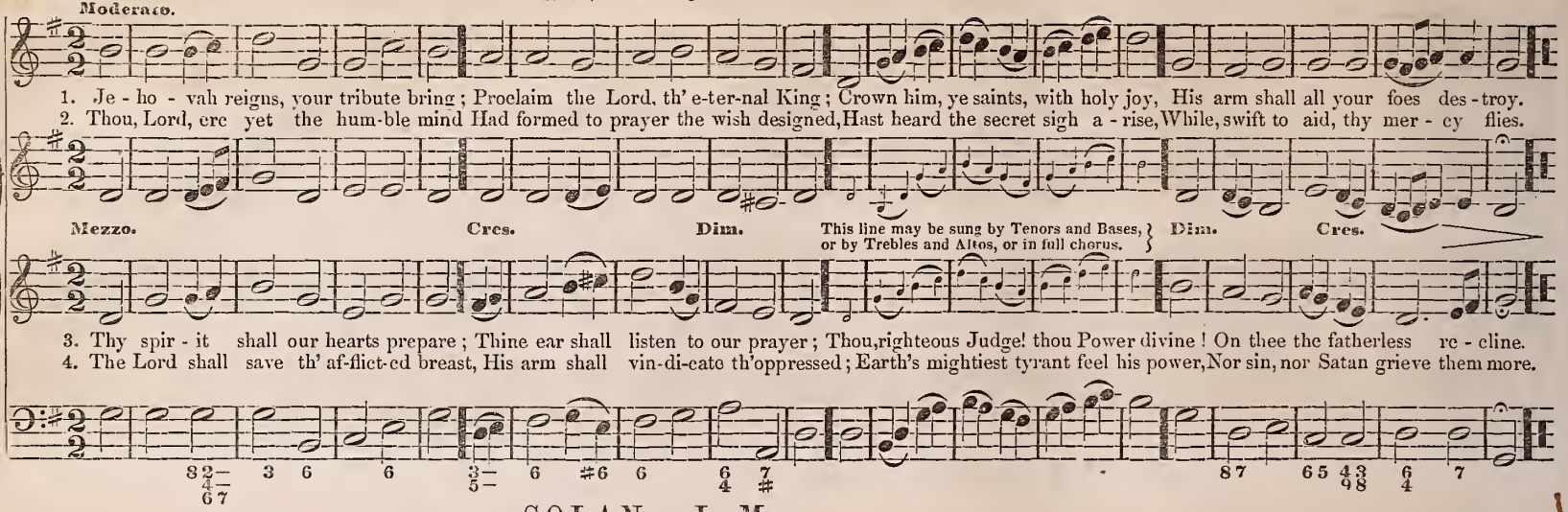
veiled in perfect glo - ry shows.
which our praise should equal run.

every creature praise the Lord.

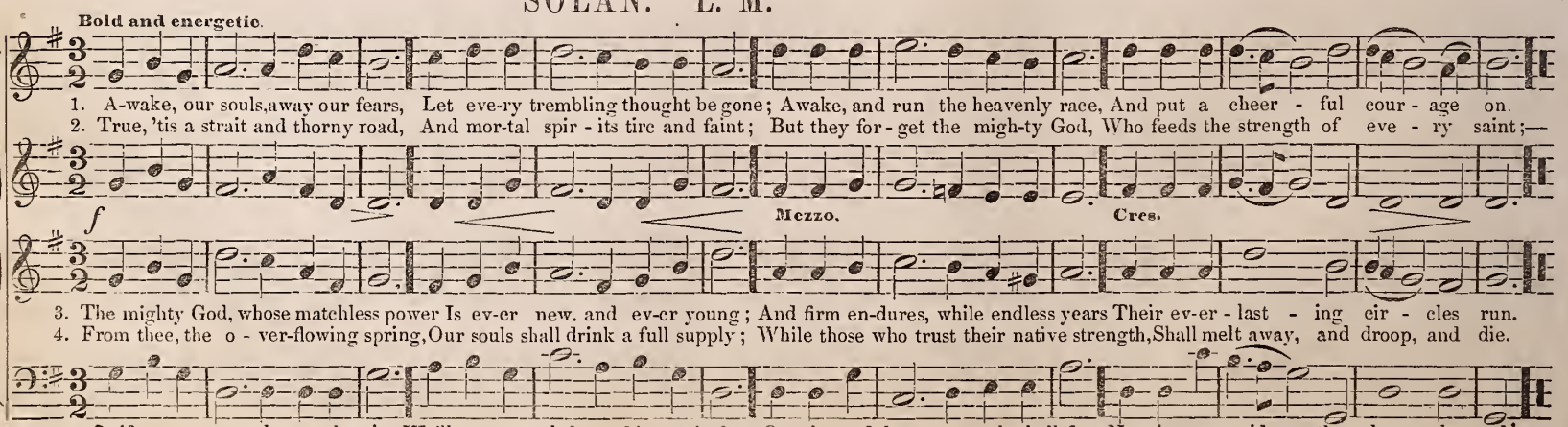
1. We all, O Lord, have gone astray, And wandered from thy heavenly way; The wilds of sin our feet have trod, Far from the paths of thee our God.
2. Hear us, great Shepherd of thy sheep! Our wanderings heal, our footsteps keep; We seek thy sheltering fold again, Nor shall we seek thee, Lord, in vain.

mp

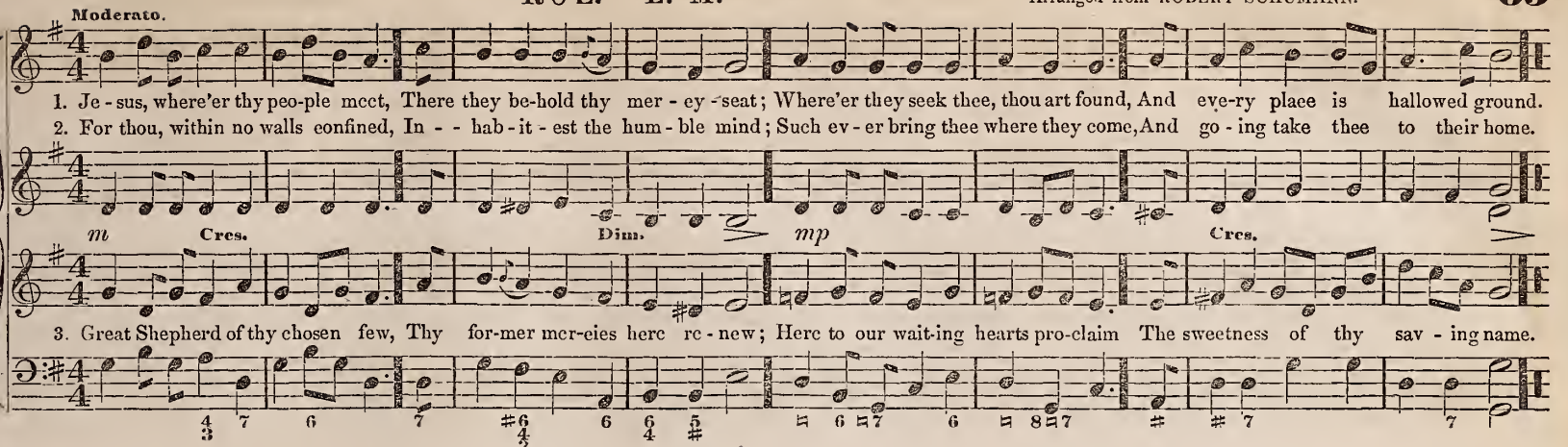
3. Teach us to know and love thy way; And grant, to life's remotest day, By thine unerring guidance led, Our willing feet thy paths may tread.

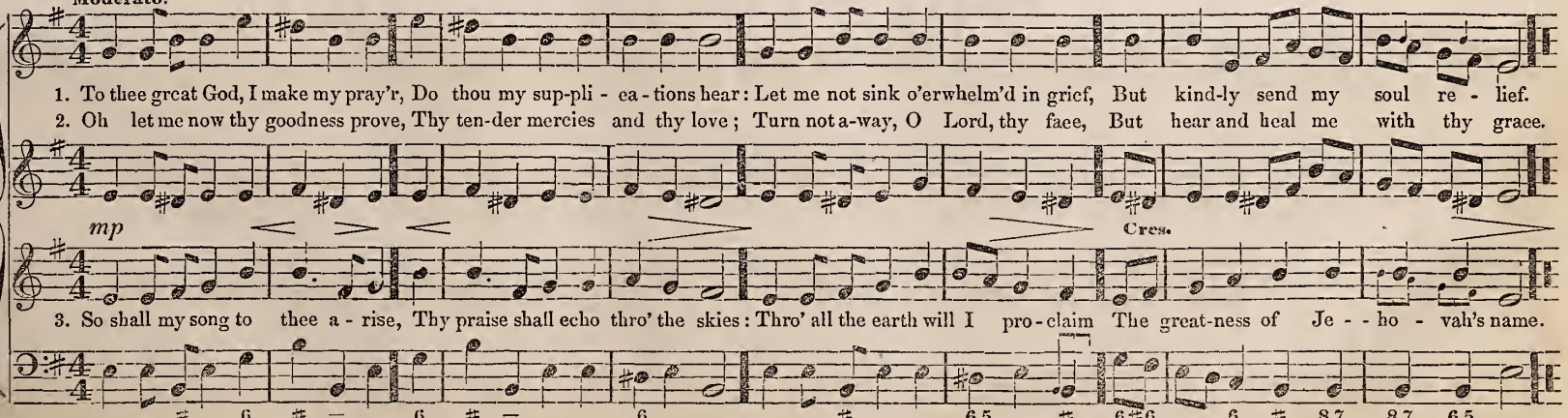
HAVERTON. L. M.

Moderato.
1. Je - ho - vah reigns, your tribute bring; Proclaim the Lord, th' e-ter-nal King; Crown him, ye saints, with holy joy, His arm shall all your foes des - troy.
2. Thou, Lord, ere yet the hum-ble mind Had formed to prayer the wish designed, Hast heard the secret sigh a - rise, While, swift to aid, thy mer - cy flies.
Mezzo.
Cres.
Dim.
This line may be sung by Tenors and Bases, or by Trebles and Altos, or in full chorus.
Dim.
Cres.
3. Thy spir - it shall our hearts prepare; Thine ear shall listen to our prayer; Thou, righteous Judge! thou Power divine! On thee the fatherless re - cline.
4. The Lord shall save th' af-flict-ed breast, His arm shall vin-di-cate th'oppressed; Earth's mightiest tyrant feel his power, Nor sin, nor Satan grieve them more.

SOLAN. L. M.


Bold and energetic.
1. A-wake, our souls, away our fears, Let eve-ry trembling thought be gone; Awake, and run the heavenly race, And put a cheer - ful cour - age on.
2. True, 'tis a strait and thorny road, And mor-tal spir - its tire and faint; But they for - get the migh-ty God, Who feeds the strength of eve - ry saint;—
f
Mezzo.
Cres.
3. The mighty God, whose matchless power Is ev-er new, and ev-er young; And firm en-dures, while endless years Their ev-er - last - ing cir - cles run.
4. From thee, the o - ver-flowing spring, Our souls shall drink a full supply; While those who trust their native strength, Shall melt away, and droop, and die.
5. Swift as an ea - gle cuts the air, We'll mount a - loft to thine a-bode; On wings of love our souls shall fly, Nor tire a - mid the heaven-ly road.

ROE. L. M.

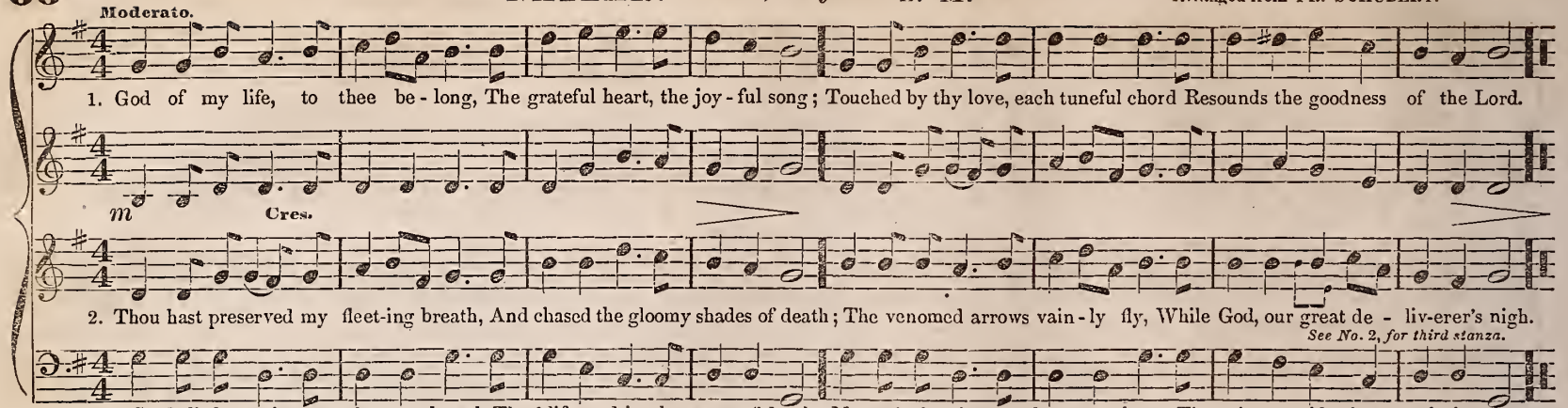
Arranged from ROBERT SCHUMANN.

Moderato.
1. Je - sus, where'er thy peo-ple meet, There they be-hold thy mer - cy - seat; Where'er they seek thee, thou art found, And eve-ry place is hallowed ground.
2. For thou, within no walls confined, In - - hab - it - est the hum - ble mind; Such ev - er bring thee where they come, And go - ing take thee to their home.
m
Cres.
Dim.
mp
Cres.
3. Great Shepherd of thy chosen few, Thy for-mer mer-cies here re - new; Here to our wait-ing hearts pro-claim The sweetness of thy sav - ing name.

REA. L. M. *

Moderato.
1. To thee great God, I make my pray'r, Do thou my sup-pli - ca - tions hear: Let me not sink o'erwhelm'd in grief, But kind-ly send my soul re - lief.
2. Oh let me now thy goodness prove, Thy ten-der mercies and thy love; Turn not a-way, O Lord, thy face, But hear and heal me with thy grace.
mp
Cres.
3. So shall my song to thee a - rise, Thy praise shall echo thro' the skies: Thro' all the earth will I pro-claim The great-ness of Je - - ho - vah's name.

[9] * *This tune may be sung in the relative major, the sign of which will be three additional sharps. The small notes in the last measure give a different ending, and may be sung in alternate stanzas.*

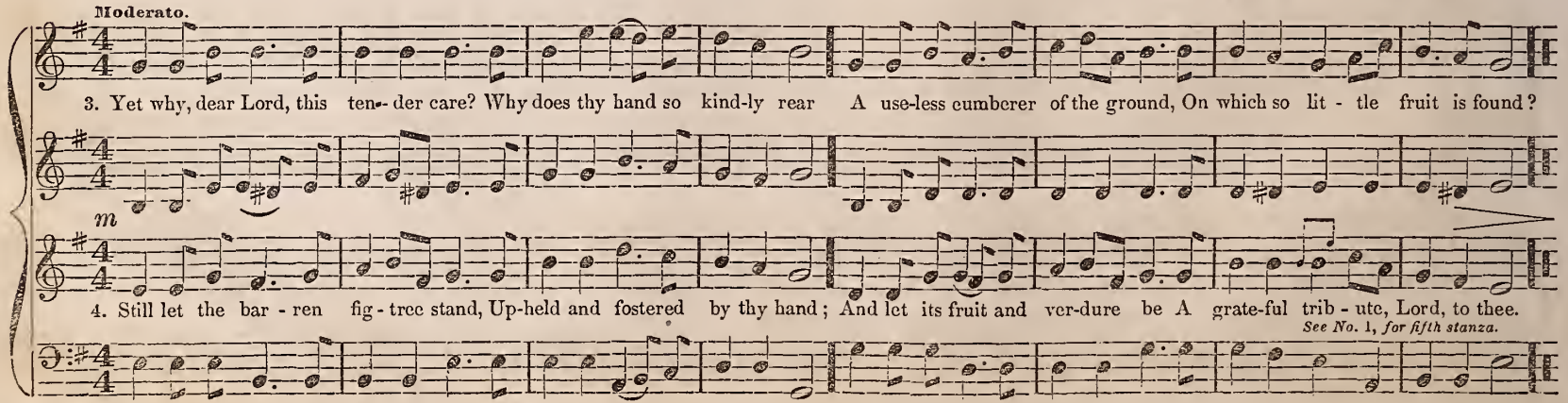
NAZLAR. No. 1, Major. L. M.

Arranged from FR. SCHUBERT.

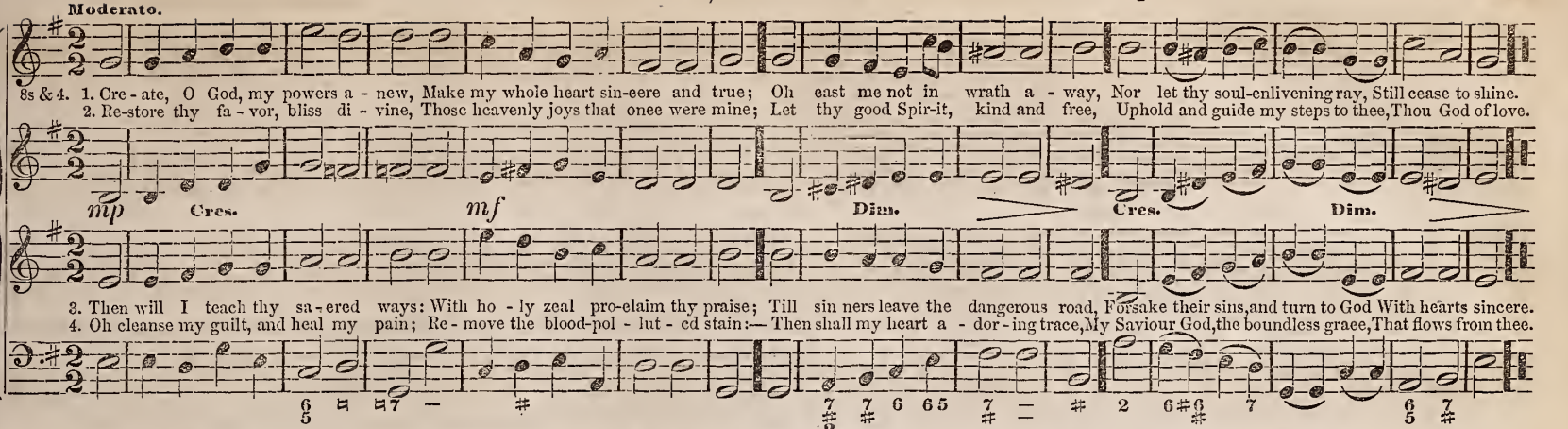

Moderato.
1. God of my life, to thee be - long, The grateful heart, the joy - ful song; Touched by thy love, each tuneful chord Resounds the goodness of the Lord.
m
Cres.
2. Thou hast preserved my fleet-ing breath, And chased the gloomy shades of death; The venomed arrows vain - ly fly, While God, our great de - liv-erer's nigh.
See No. 2, for third stanza.
5. So shall thy praise em - ploy my breath Thro' life, and in the arms of death, My soul, the pleasant theme pro-long; Then rise to aid th' an - gel - ic song.

NAZLAR. No. 2, Minor. L. M.

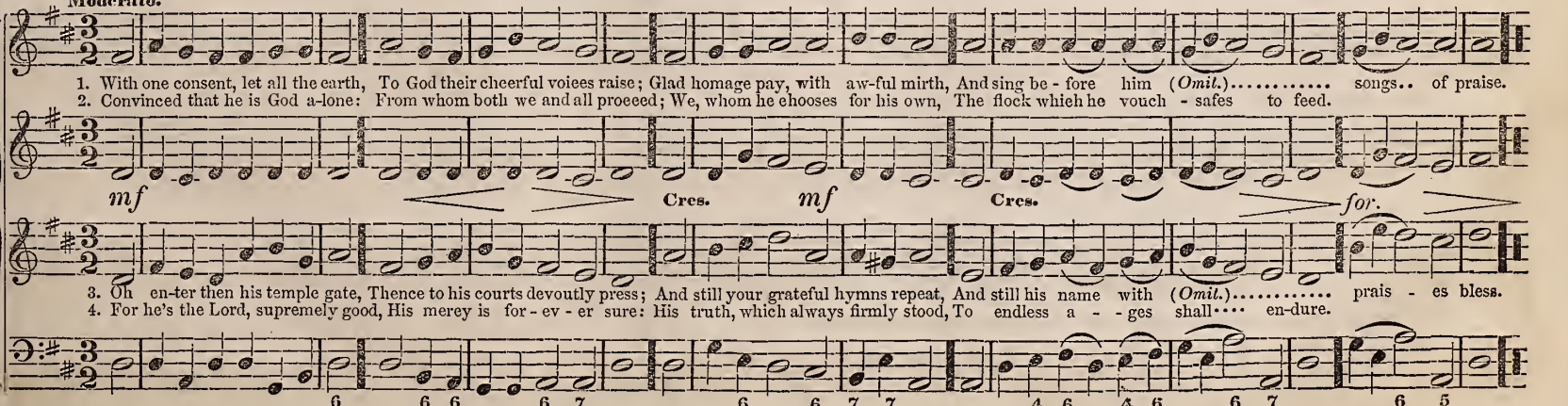
Arranged from FR. SCHUBERT.


Moderato.
3. Yet why, dear Lord, this ten- der care? Why does thy hand so kind-ly rear A use-less cumberer of the ground, On which so lit - tle fruit is found?
m
4. Still let the bar - ren fig - tree stand, Up-held and fostered by thy hand; And let its fruit and ver-dure be A grate-ful trib - ute, Lord, to thee.
See No. 1, for fifth stanza.

ENLEY. L. M., or 8s & 4.

Arranged from MENDELSSOHN'S Athalie.

Moderato.
8s & 4. 1. Cre - ate, O God, my powers a - new, Make my whole heart sin-eere and true; Oh east me not in wrath a - way, Nor let thy soul-enlivening ray, Still cease to shine.
2. Re-store thy fa - vor, bliss di - vine, Those heavenly joys that onee were mine; Let thy good Spir-it, kind and free, Uphold and guide my steps to thee, Thou God of love.
mp
Cres.
mf
Dim.
Cres.
Dim.
3. Then will I teach thy sa-ered ways: With ho - ly zeal pro-elaim thy praise; Till sin ners leave the dangerous road, Forsake their sins, and turn to God With hearts sincere.
4. Oh cleanse my guilt, and heal my pain; Re - move the blood-pol - lut - ed stain:— Then shall my heart a - dor - ing trace, My Saviour God, the boundless graee, That flows from thee.
L. M. Oh ren-der thanks to God a - bove, The fountain of e - ter - nal love; Whose mercy firm thro' a - ges past, Has stood, and shall for - ev - er last.

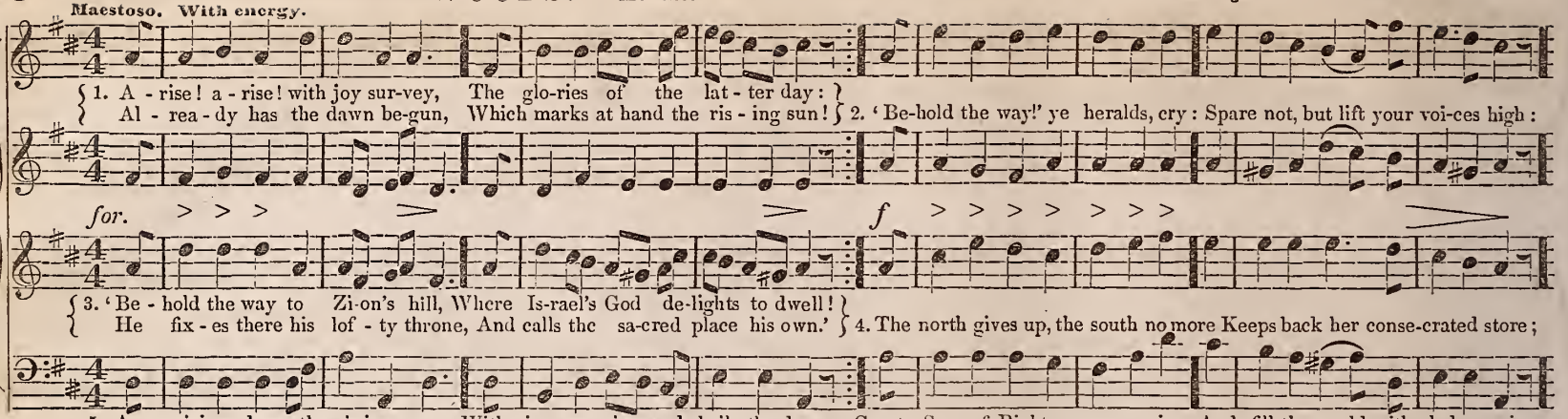
VINTELL. L. M., or 8s & 4.*


Moderato.
1. With one consent, let all the earth, To God their cheerful voiees raise; Glad homage pay, with aw-ful mirth, And sing be - fore him (Omit.)..... songs.. of praise.
2. Convinced that he is God a-lone: From whom both we and all proeeed; We, whom he ehooses for his own, The flock whieh he vouch - safes to feed.
mf
Cres.
mf
Cres.
for.
3. Oh en-ter then his temple gate, Thence to his courts devoutly press; And still your grateful hymns repeat, And still his name with (Omit.)..... prais - es bless.
4. For he's the Lord, supremely good, His merey is for - ev - er sure: His truth, which always firmly stood, To endless a - - ges shall···· en-dure.

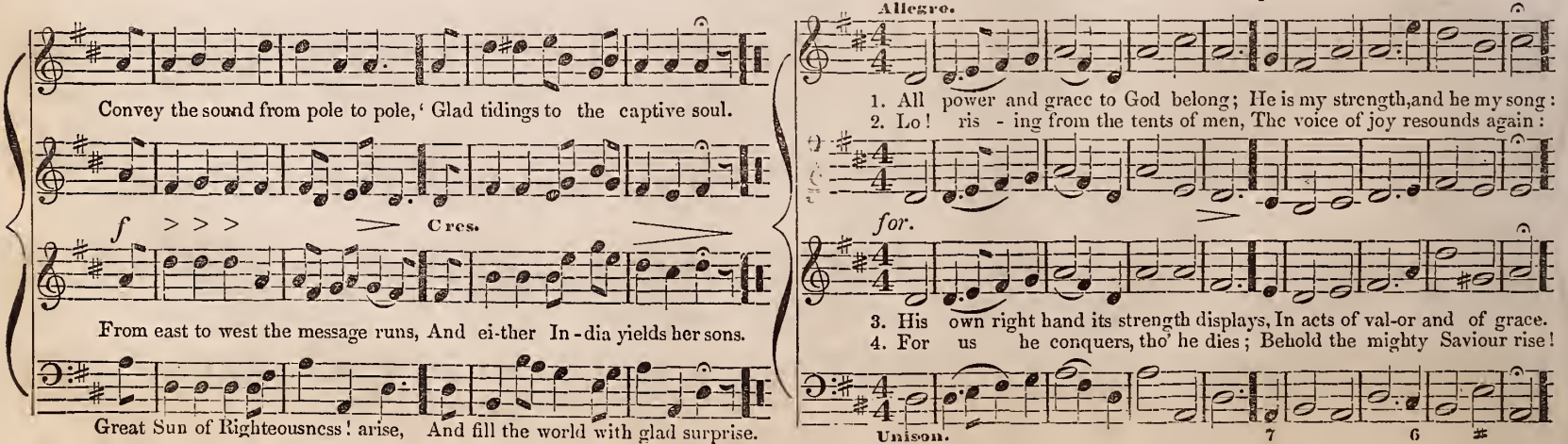
* By the removal of the ties. See the words to Enley above.

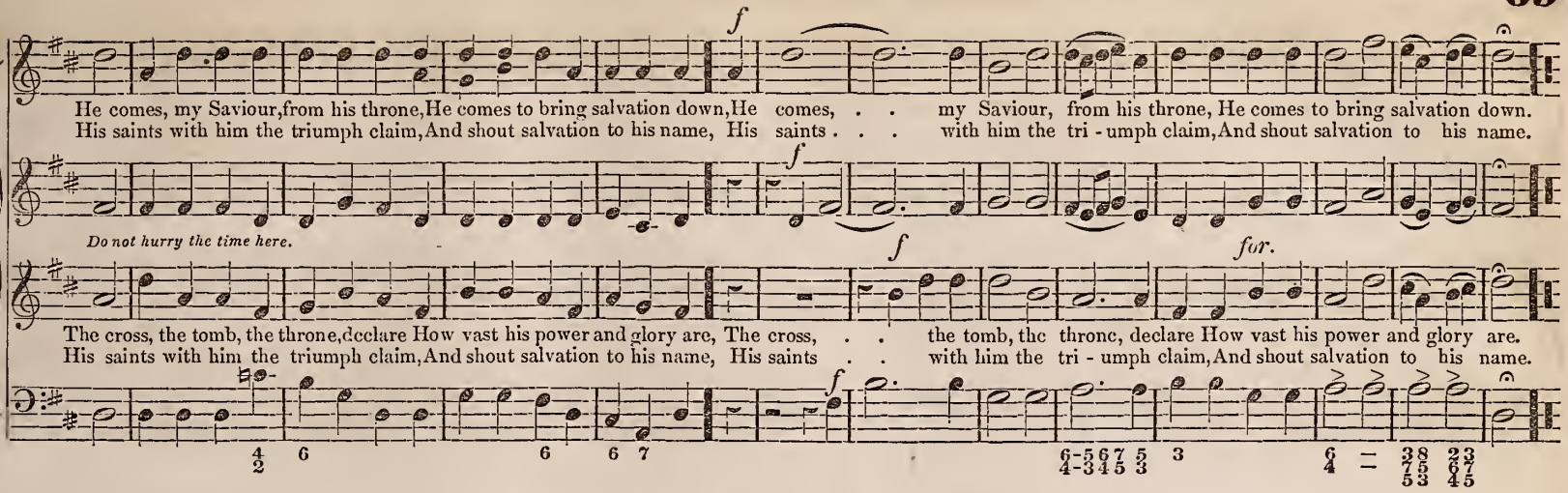
WOODS. L. M. DOUBLE.

Arranged from R. GLUCK.

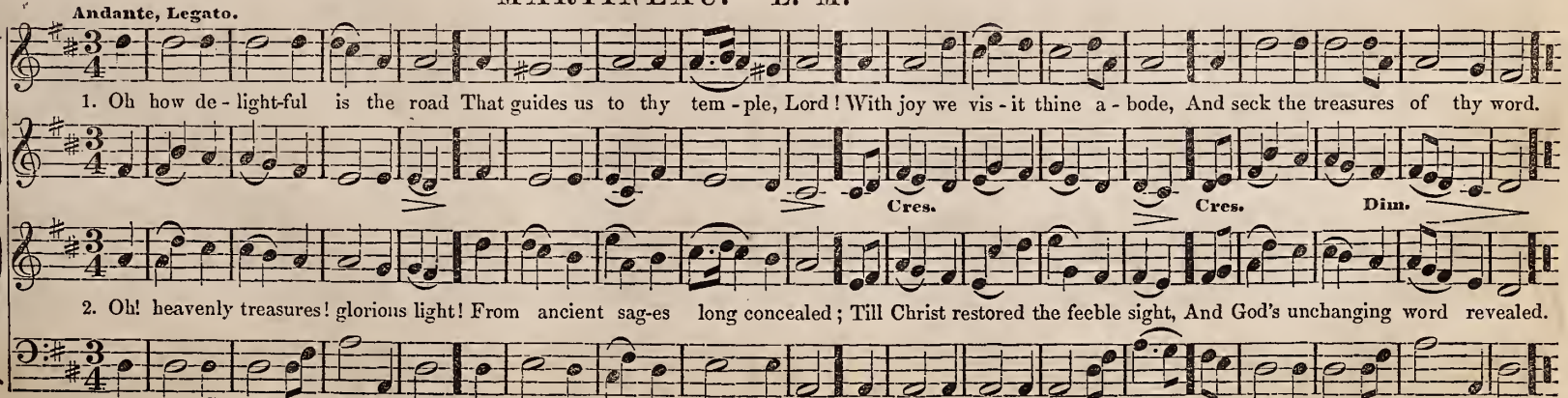

Maestoso. With energy.
1. A - rise! a - rise! with joy sur-vey, The glo-ries of the lat - ter day:
Al - rea - dy has the dawn be-gun, Which marks at hand the ris - ing sun!
2. 'Be-hold the way!' ye heralds, cry: Spare not, but lift your voi-ces high:
for.
f
3. 'Be - hold the way to Zi-on's hill, Where Is-rael's God de-lights to dwell!
He fix - es there his lof - ty throne, And calls the sa-cred place his own.'
4. The north gives up, the south no more Keeps back her conse-crated store;
5. Aus - picious dawn, thy ris-ing ray With joy we view and hail the day; Great Sun of Righteousness a-rise, And fill the world with glad surprise.

SCOTT. L. M.

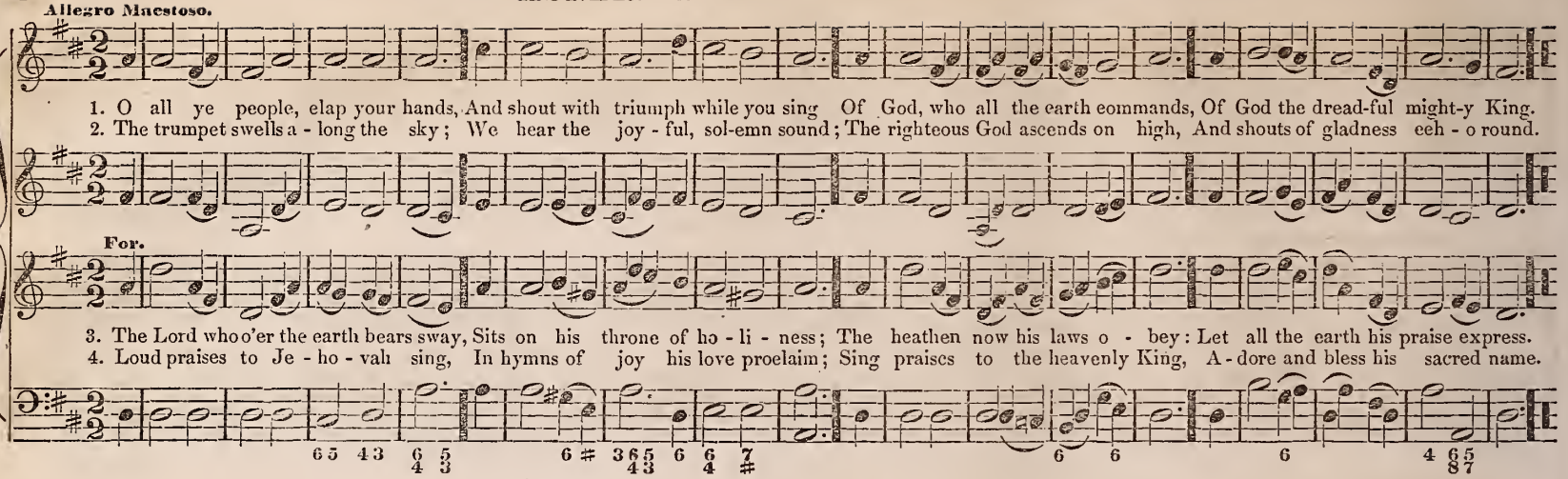
Arranged from LEOPOLD LENZ.

Allegro.
1. All power and grace to God belong; He is my strength, and he my song:
2. Lo! ris - ing from the tents of men, The voice of joy resounds again:
for.
3. His own right hand its strength displays, In acts of val-or and of grace.
4. For us he conquers, tho' he dies; Behold the mighty Saviour rise!
Unison.
Convey the sound from pole to pole, 'Glad tidings to the captive soul.
f
Cres.
From east to west the message runs, And ei-ther In - dia yields her sons.
Great Sun of Righteousness! arise, And fill the world with glad surprise.


f
He comes, my Saviour, from his throne, He comes to bring salvation down, He comes, . . my Saviour, from his throne, He comes to bring salvation down.
His saints with him the triumph claim, And shout salvation to his name, His saints . . . with him the tri - umph claim, And shout salvation to his name.
f
Do not hurry the time here.
f
for.
The cross, the tomb, the throne, declare How vast his power and glory are, The cross, . . the tomb, the throne, declare How vast his power and glory are.
His saints with him the triumph claim, And shout salvation to his name, His saints . . with him the tri - umph claim, And shout salvation to his name.
f

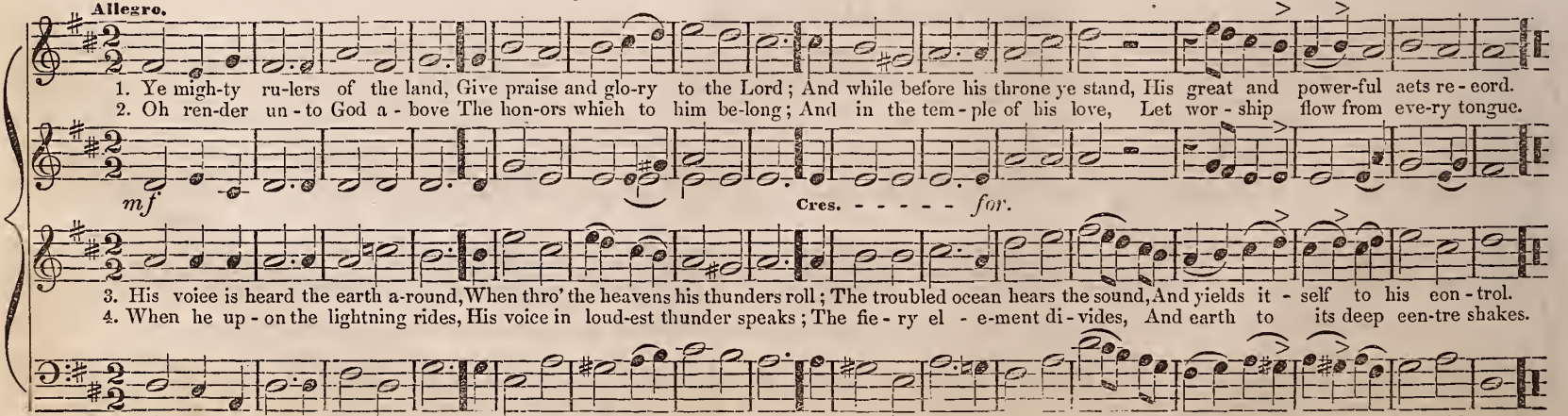
MARTINEAU. L. M.


Andante, Legato.
1. Oh how de - light-ful is the road That guides us to thy tem - ple, Lord! With joy we vis - it thine a - bode, And seek the treasures of thy word.
Cres.
Cres.
Dim.
2. Oh! heavenly treasures! glorious light! From ancient sag-es long concealed; Till Christ restored the feeble sight, And God's unchanging word revealed.

ASNER. L. M.


Allegro Maestoso.
1. O all ye people, clap your hands, And shout with triumph while you sing Of God, who all the earth commands, Of God the dread-ful might-y King.
2. The trumpet swells a - long the sky; We hear the joy - ful, sol-emn sound; The righteous God ascends on high, And shouts of gladness eeh - o round.
For.
3. The Lord who o'er the earth bears sway, Sits on his throne of ho - li - ness; The heathen now his laws o - bey: Let all the earth his praise express.
4. Loud praises to Je - ho - vah sing, In hymns of joy his love proclaim; Sing praises to the heavenly King, A - dore and bless his sacred name.

NOBLE. L. M.


Allegro.
1. Ye migh-ty ru-lers of the land, Give praise and glo-ry to the Lord; And while before his throne ye stand, His great and power-ful aets re - eord.
2. Oh ren-der un - to God a - bove The hon-ors which to him be-long; And in the tem - ple of his love, Let wor - ship flow from eve-ry tongue.
mf
Cres. - - - - - for.
3. His voiee is heard the earth a-round, When thro' the heavens his thunders roll; The troubled ocean hears the sound, And yields it - self to his eon - trol.
4. When he up - on the lightning rides, His voice in loud-est thunder speaks; The fie - ry el - e-ment di - vides, And earth to its deep een-tre shakes.
5. God on the floods has fixed his throne, His government shall nev-er eease; He shall his power and strength make known, And bless his chosen sons with peace

ILLERS. L. M.

Larghetto.

1. Come, sa-cred Spirit, from a - bove, And fill the cold-est heart with love: Oh! turn to flesh the flint - y stone, And let thy sovereign power be known.

mp Cres. *mf* *mp* *mf* Dim.

2. Speak thou, and from the haughtiest eyes Shall floods of con-trite sor - row rise; While all their glowing souls are borne To seek that grace which now they scorn.
3. Oh! let a ho - ly flock a - wait, In crouds a-round thy tem-ple gate! Each pres-sing on with zeal to be A liv - ing sac - ri - fice to thee.

1530. L. M.

Tune of the Reformation,
Composed by MARTIN LUTHER.

Maestoso.

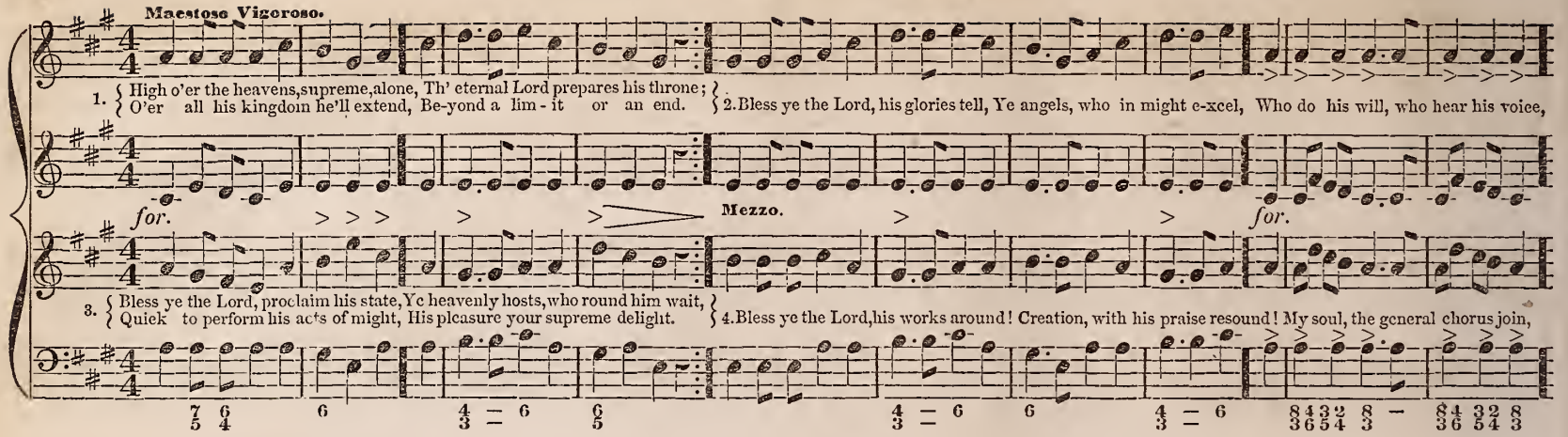
1. Great is the Lord! what tongue can frame An hon-or e-qual to his name? How aw-ful are his glorious ways! The Lord is dreadful in his praise! The Lord is dreadful in his praise!
2. The world's foun-da-tions by his hand Were laid, and shall forever stand; The swelling billows know their bound, While to his praise they roll around, While to his praise they roll around.

for.

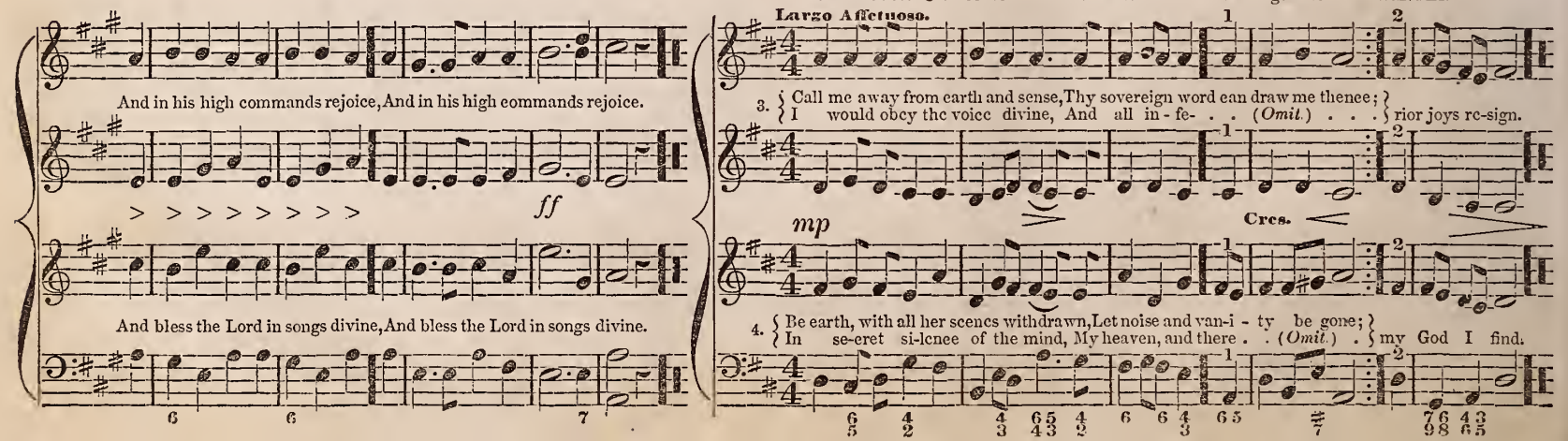
3. Vast are thy works, al-migh-ty Lord! All na-ture rests up-on thy word; And clouds, and storms, and fire obey Thy wise and all-controlling sway, Thy wise and all-controlling sway.
4. Thy glo - ry, fear-less of de-cline, Thy glo-ry, Lord, shall ever shine: Thy praise shall still our breath employ, Till we shall rise to end-less joy, Till we shall rise to end-less joy.

This is a fine tune for unisonous singing: the key of C may be better than that of D. Nothing in music can be more sublime than such a Choral sung in unison by a large number of voices, with full organ accompaniment.

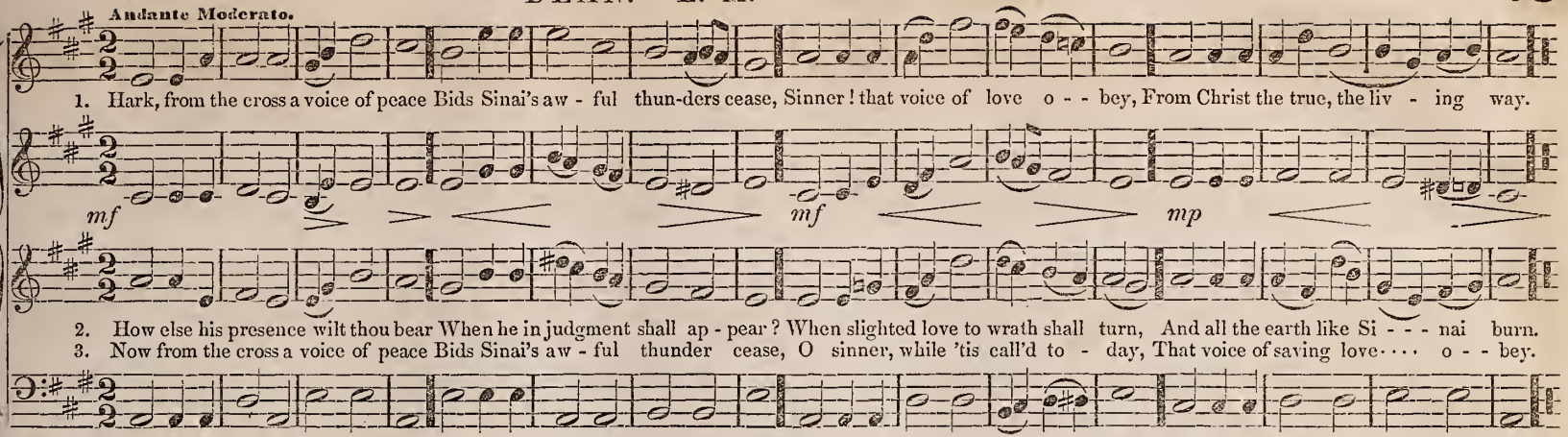
EGBERT. L. M. DOUBLE.

Arranged from R. GLUCK.

Maestoso Vigoroso.
1. High o'er the heavens, supreme, alone, Th' eternal Lord prepares his throne;
O'er all his kingdom he'll extend, Be-yond a lim-it or an end.
2. Bless ye the Lord, his glories tell, Ye angels, who in might e-xcel, Who do his will, who hear his voice,
for.
Mezzo.
for.
3. Bless ye the Lord, proclaim his state, Ye heavenly hosts, who round him wait,
Quick to perform his acts of might, His pleasure your supreme delight.
4. Bless ye the Lord, his works around! Creation, with his praise resound! My soul, the general chorus join,

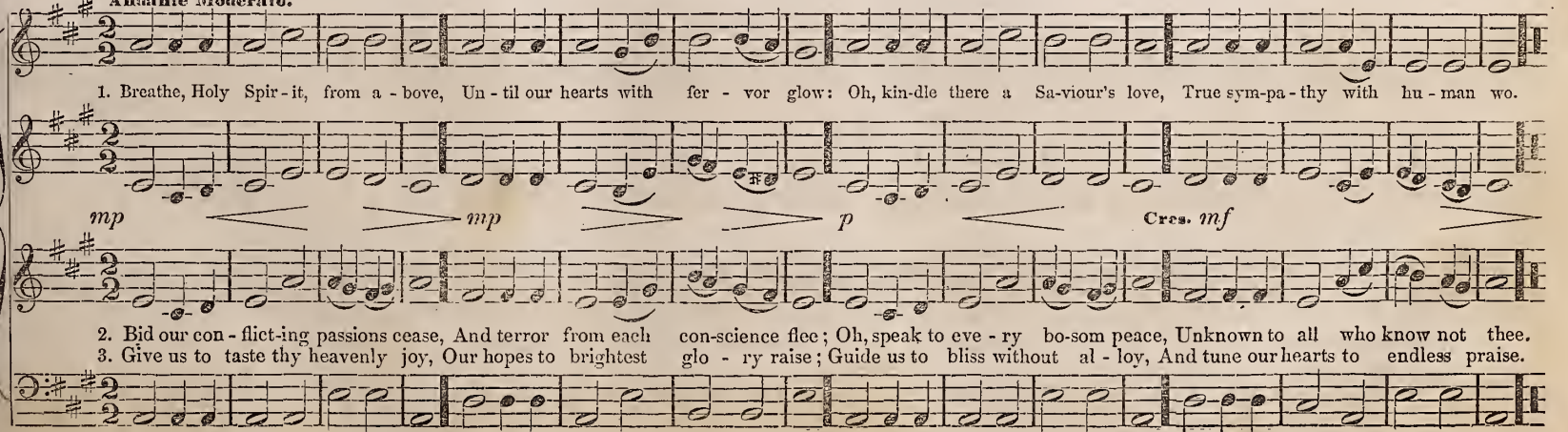
REYNOLDS. L. M.

Arranged from P. WINTER.

And in his high commands rejoice, And in his high commands rejoice.
ff
And bless the Lord in songs divine, And bless the Lord in songs divine.
Largo Affettuoso.
1
2
3. Call me away from earth and sense, Thy sovereign word can draw me thence;
I would obey the voice divine, And all in-fe- . . (Omit.) . . . rior joys re-sign.
mp
Cres.
4. Be earth, with all her scenes withdrawn, Let noise and van-i-ty be gone;
In se-cret si-lence of the mind, My heaven, and there . . (Omit.) . my God I find.

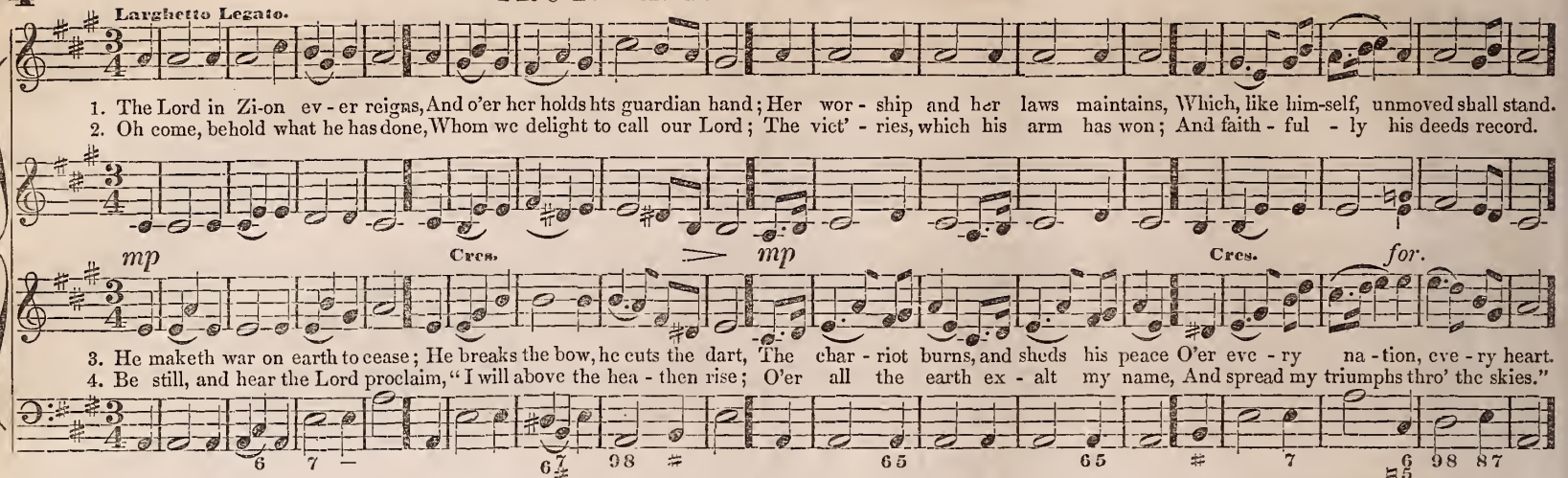
DEAN. L. M.


Andante Moderato.
1. Hark, from the cross a voice of peace Bids Sinai's aw - ful thun-ders cease, Sinner! that voice of love o - - bey, From Christ the true, the liv - ing way.
mf
mf
mp
2. How else his presence wilt thou bear When he in judgment shall ap - pear? When slighted love to wrath shall turn, And all the earth like Si - - - nai burn.
3. Now from the cross a voice of peace Bids Sinai's aw - ful thunder cease, O sinner, while 'tis call'd to - day, That voice of saving love···· o - - bey.

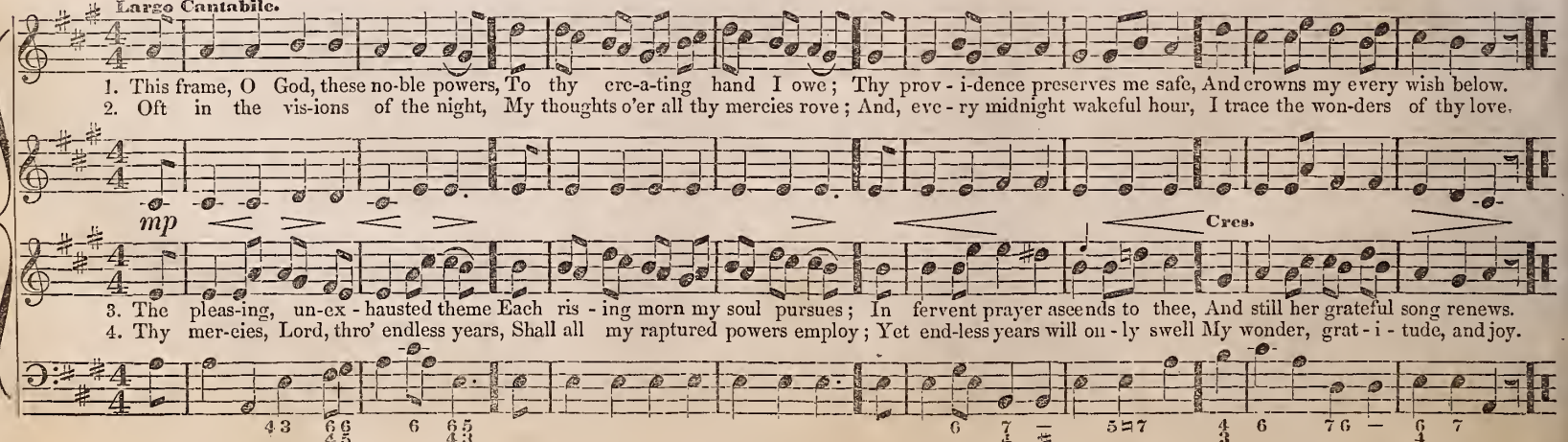
ERNAN. L. M.


Andante Moderato.
1. Breathe, Holy Spir - it, from a - bove, Un - til our hearts with fer - vor glow: Oh, kin-dle there a Sa-viour's love, True sym-pa - thy with hu - man wo.
mp
mp
p
Cres. mf
2. Bid our con - flict-ing passions cease, And terror from each con-science flee; Oh, speak to eve - ry bo-som peace, Unknown to all who know not thee.
3. Give us to taste thy heavenly joy, Our hopes to brightest glo - ry raise; Guide us to bliss without al - loy, And tune our hearts to endless praise.

TROY. L. M.

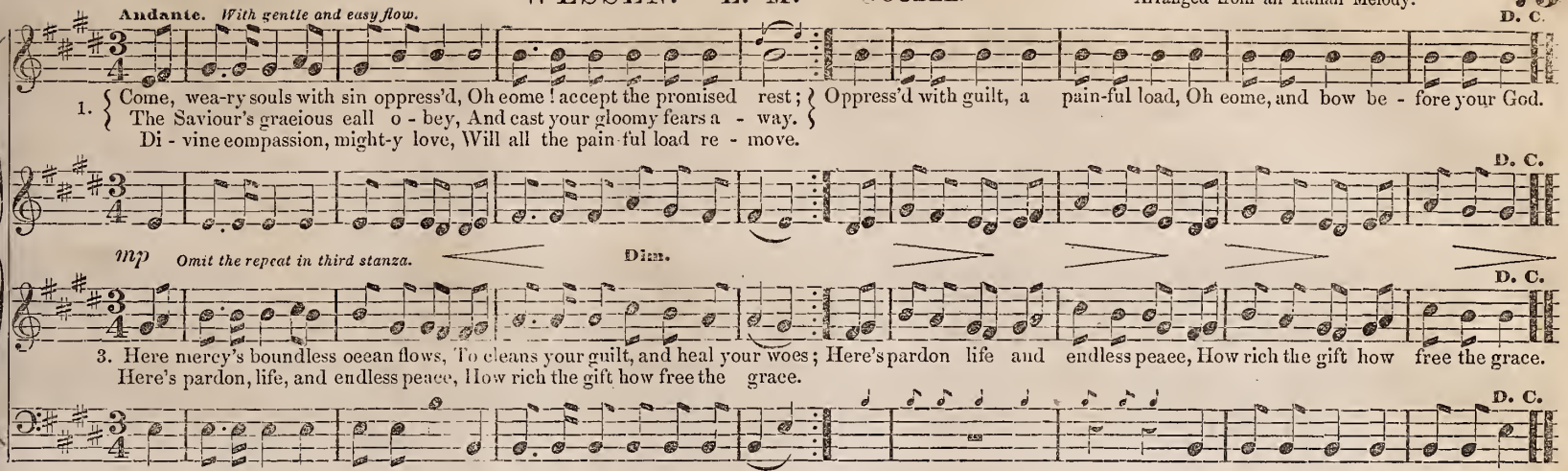

Larghetto Legato.
1. The Lord in Zi-on ev - er reigns, And o'er her holds hts guardian hand; Her wor - ship and her laws maintains, Which, like him-self, unmoved shall stand.
2. Oh come, behold what he has done, Whom we delight to call our Lord; The vict' - ries, which his arm has won; And faith - ful - ly his deeds record.
mp
Cres.
mp
Cres.
for.
3. He maketh war on earth to cease; He breaks the bow, he cuts the dart, The char - riot burns, and sheds his peace O'er eve - ry na - tion, eve - ry heart.
4. Be still, and hear the Lord proclaim, "I will above the hea - then rise; O'er all the earth ex - alt my name, And spread my triumphs thro' the skies."

KNANTH. L. M.

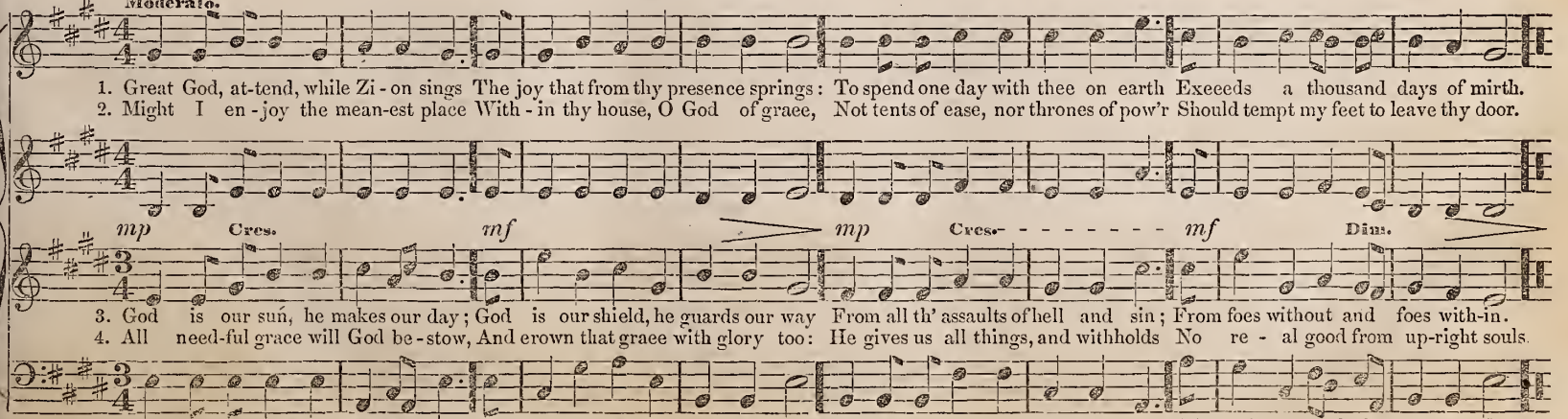

Largo Cantabile.
1. This frame, O God, these no-ble powers, To thy cre-a-ting hand I owe; Thy prov - i-dence preserves me safe, And crowns my every wish below.
2. Oft in the vis-ions of the night, My thoughts o'er all thy mercies rove; And, eve - ry midnight wakeful hour, I trace the won-ders of thy love.
mp
Cres.
3. The pleas-ing, un-ex - hausted theme Each ris - ing morn my soul pursues; In fervent prayer ascends to thee, And still her grateful song renews.
4. Thy mer-cies, Lord, thro' endless years, Shall all my raptured powers employ; Yet end-less years will on - ly swell My wonder, grat - i - tude, and joy.

WESSEN. L. M. DOUBLE.

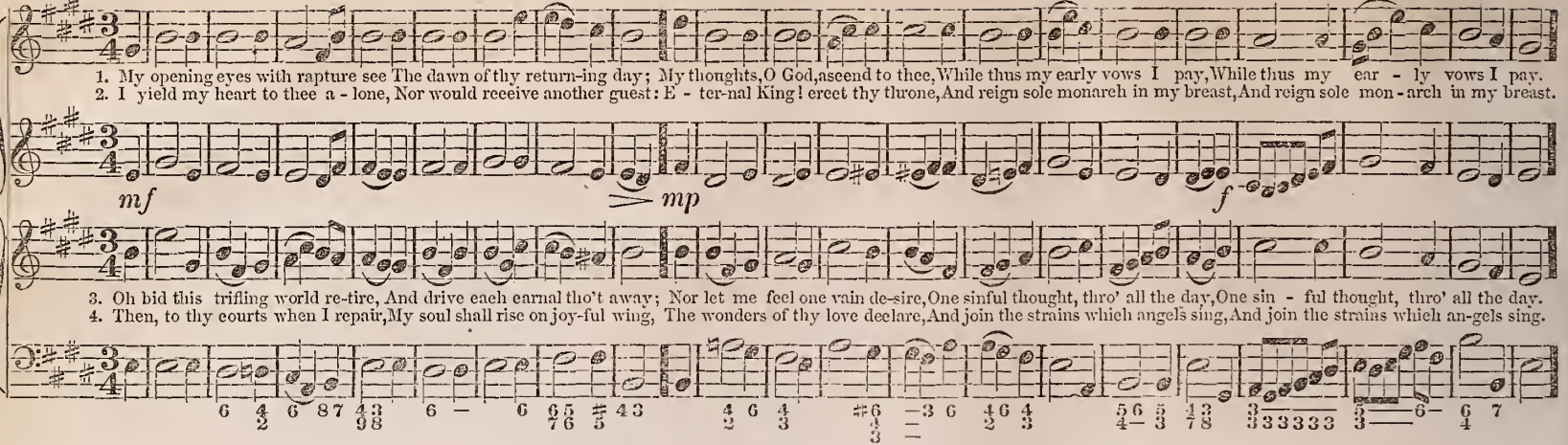
Arranged from an Italian Melody.


Andante. With gentle and easy flow.
D. C.
1. Come, wea-ry souls with sin oppress'd, Oh come! accept the promised rest; Oppress'd with guilt, a pain-ful load, Oh come, and bow be - fore your God.
The Saviour's graeious eall o - bey, And cast your gloomy fears a - way.
Di - vine eompassion, might-y love, Will all the pain-ful load re - move.
mp
Omit the repeat in third stanza.
Dim.
3. Here mercy's boundless oeean flows, To cleans your guilt, and heal your woes; Here's pardon life and endless peaee, How rich the gift how free the grace.
Here's pardon, life, and endless peace, How rich the gift how free the grace.

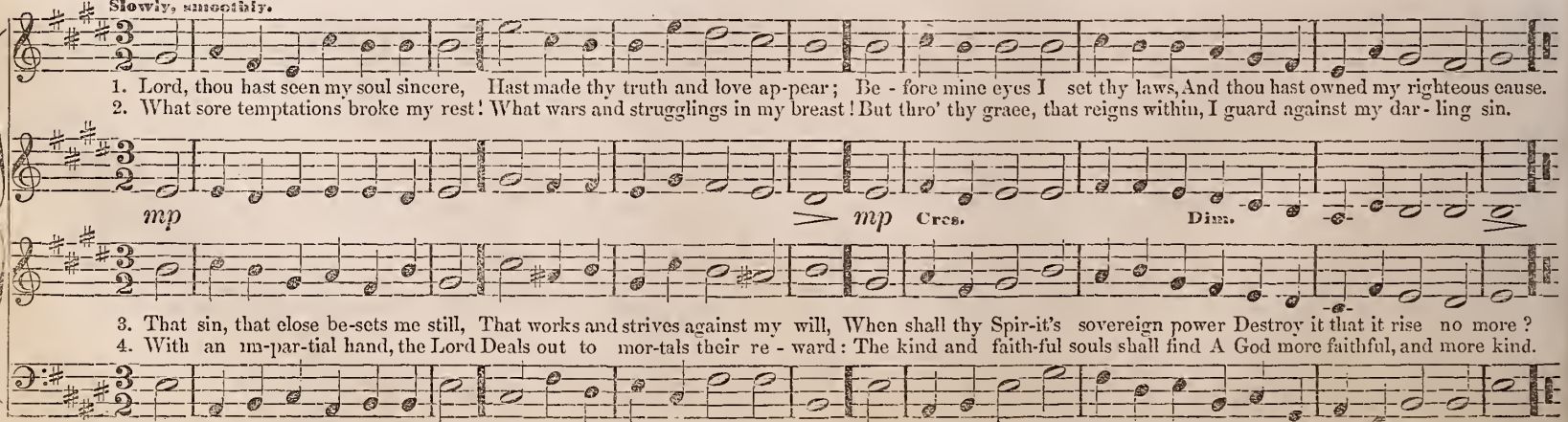
WYLER. L. M.


Moderato.
1. Great God, at-tend, while Zi - on sings The joy that from thy presence springs: To spend one day with thee on earth Exeeeds a thousand days of mirth.
2. Might I en - joy the mean-est place With - in thy house, O God of graee, Not tents of ease, nor thrones of pow'r Should tempt my feet to leave thy door.
mp
Cres.
mf
mp
Cres.
mf
Dim.
3. God is our sun, he makes our day; God is our shield, he guards our way From all th' assaults of hell and sin; From foes without and foes with-in.
4. All need-ful grace will God be - stow, And erown that graee with glory too: He gives us all things, and withholds No re - al good from up-right souls.
5. O God, our King, whose sovereign sway The glorious host of heav'n o - bey, Display thy grace, ex - ert thy pow'r, Till all on earth thy name a - dore.

VEVAY. L. M.

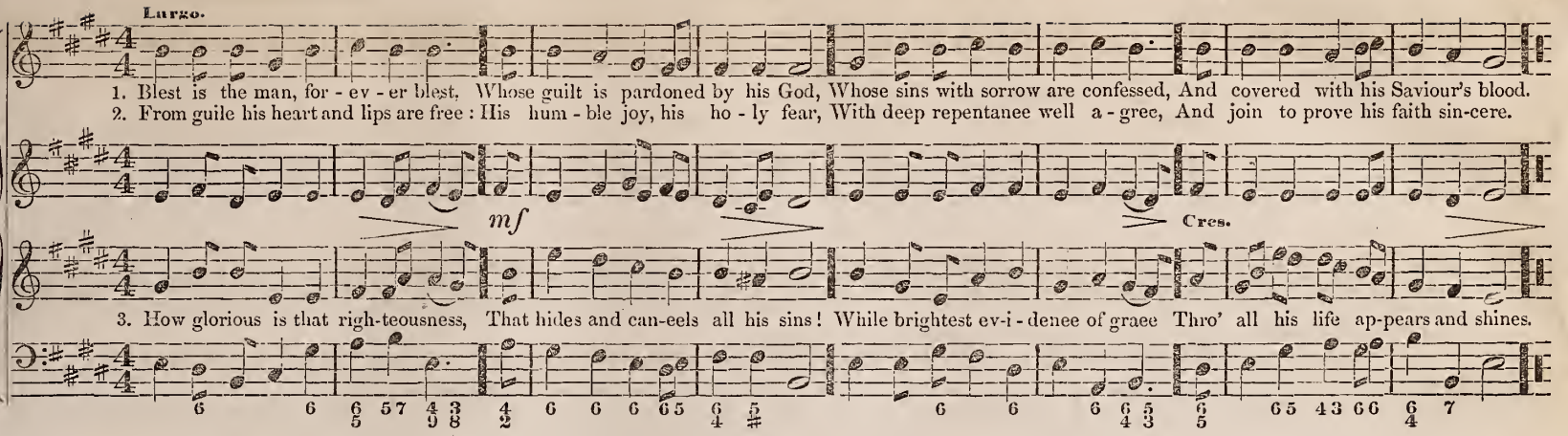
Arranged from LEOPOLD LENZ.

1. My opening eyes with rapture see The dawn of thy return-ing day; My thoughts, O God, ascend to thee, While thus my early vows I pay, While thus my ear - ly vows I pay.
2. I yield my heart to thee a - lone, Nor would receive another guest: E - ter-nal King! erect thy throne, And reign sole monarch in my breast, And reign sole mon - arch in my breast.
mf
mp
f
3. Oh bid this trifling world re-tire, And drive each earnal tho't away; Nor let me feel one vain de-sire, One sinful thought, thro' all the day, One sin - ful thought, thro' all the day.
4. Then, to thy courts when I repair, My soul shall rise on joy-ful wing, The wonders of thy love declare, And join the strains which angels sing, And join the strains which an-gels sing.

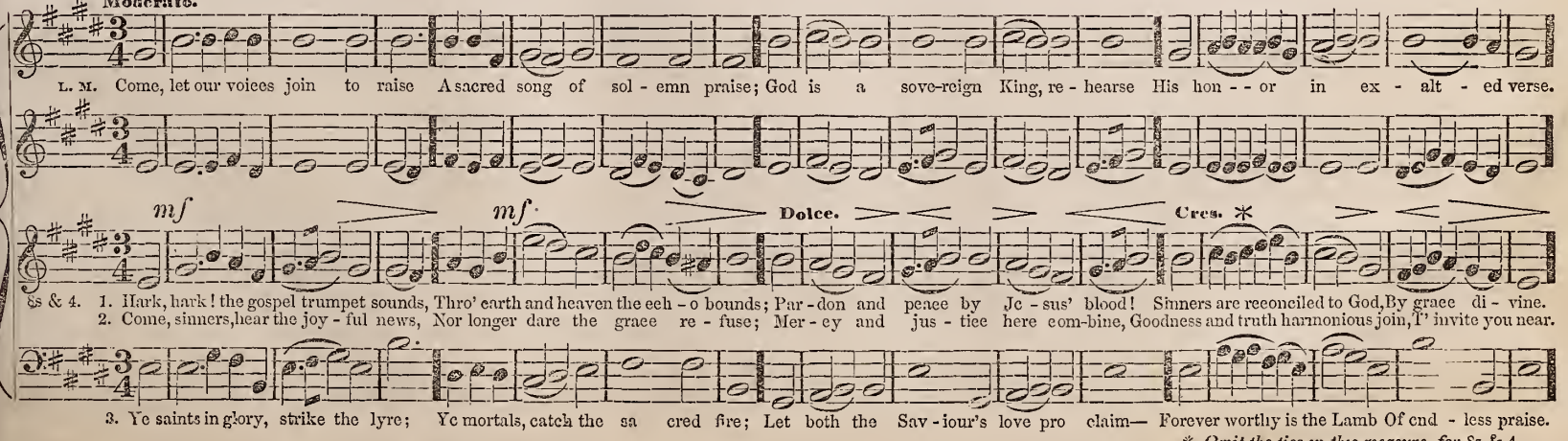
VERNAND. L. M.


Slowly, smoothly.
1. Lord, thou hast seen my soul sincere, Hast made thy truth and love ap-pear; Be - fore mine eyes I set thy laws, And thou hast owned my righteous cause.
2. What sore temptations broke my rest! What wars and strugglings in my breast! But thro' thy grace, that reigns within, I guard against my dar - ling sin.
mp
mp
Cres.
Dim.
3. That sin, that close be-sets me still, That works and strives against my will, When shall thy Spir-it's sovereign power Destroy it that it rise no more?
4. With an im-par-tial hand, the Lord Deals out to mor-tals their re - ward: The kind and faith-ful souls shall find A God more faithful, and more kind.
5. The just and pure shall ev-er say, Thou art more pure, more just than they: But men that love re-venge shall know God hath an arm of vengeance too.

VALENZ. L. M.

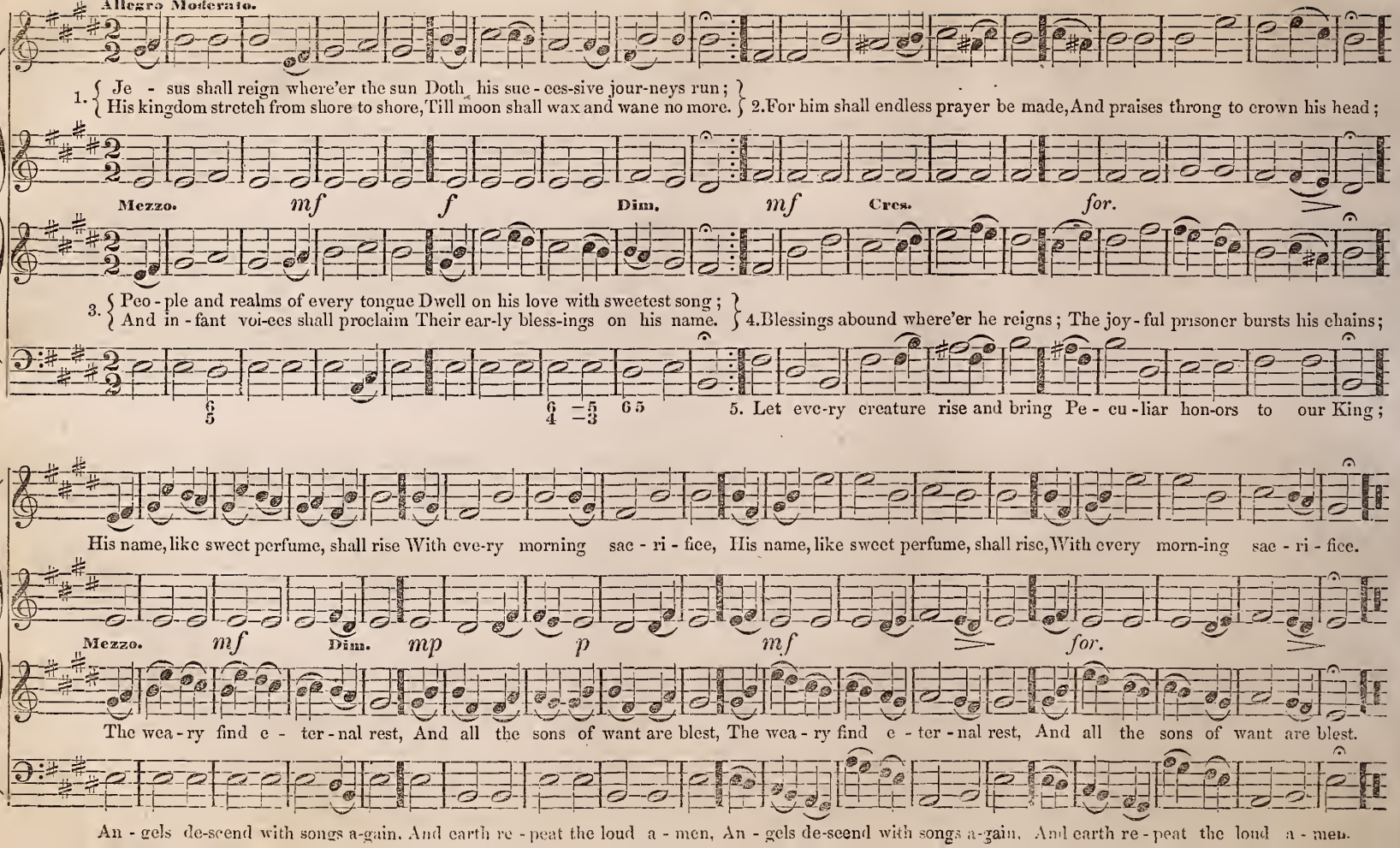
Arranged from R. GLUCK.


Largo.
1. Blest is the man, for - ev - er blest, Whose guilt is pardoned by his God, Whose sins with sorrow are confessed, And covered with his Saviour's blood.
2. From guile his heart and lips are free : His hum - ble joy, his ho - ly fear, With deep repentance well a - gree, And join to prove his faith sin-cere.
mf
Cres.
3. How glorious is that righ-teousness, That hides and can-cels all his sins! While brightest ev-i - dence of grace Thro' all his life ap-pears and shines.

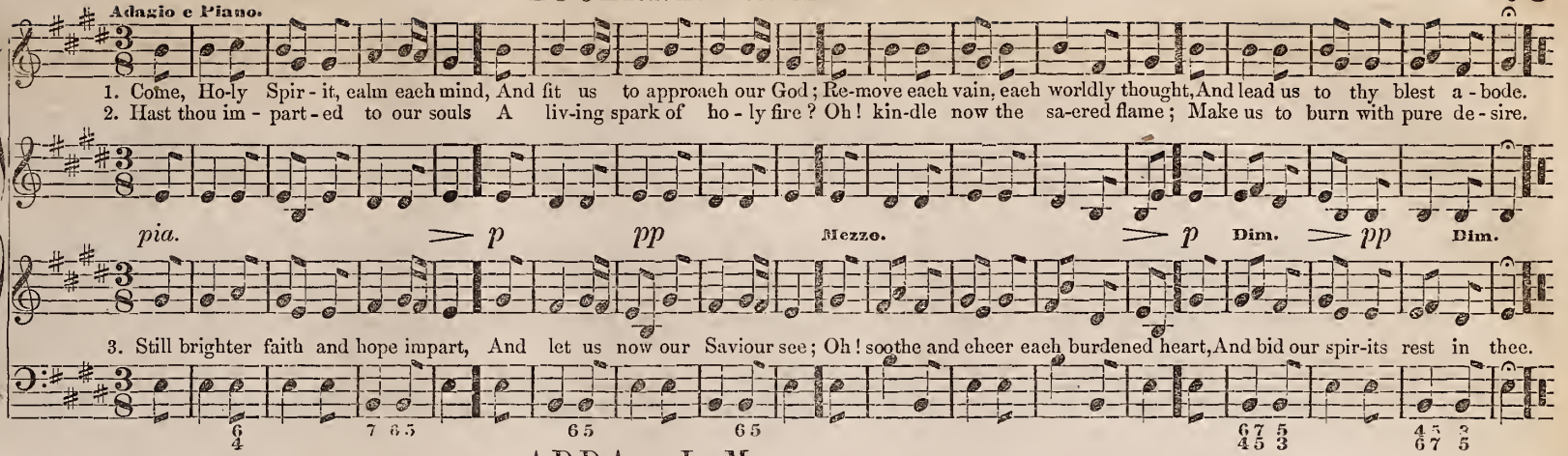
TRAVERS. L. M., or 8s & 4.

Moderato.
L. M. Come, let our voices join to raise A sacred song of sol - emn praise; God is a sove-reign King, re - hearse His hon - - or in ex - alt - ed verse.
mf
mf
Dolce.
Cres. *
8s & 4. 1. Hark, hark! the gospel trumpet sounds, Thro' earth and heaven the ech - o bounds; Par - don and peace by Je - sus' blood! Sinners are reconciled to God, By grace di - vine.
2. Come, sinners, hear the joy - ful news, Nor longer dare the grace re - fuse; Mer - cy and jus - tice here com-bine, Goodness and truth harmonious join, I' invite you near.
3. Ye saints in glory, strike the lyre; Ye mortals, catch the sa cred fire; Let both the Sav - iour's love pro claim— Forever worthy is the Lamb Of end - less praise.

* *Omit the ties in this measure, for* 8s & 4.

ZINNEN. L. M. DOUBLE.

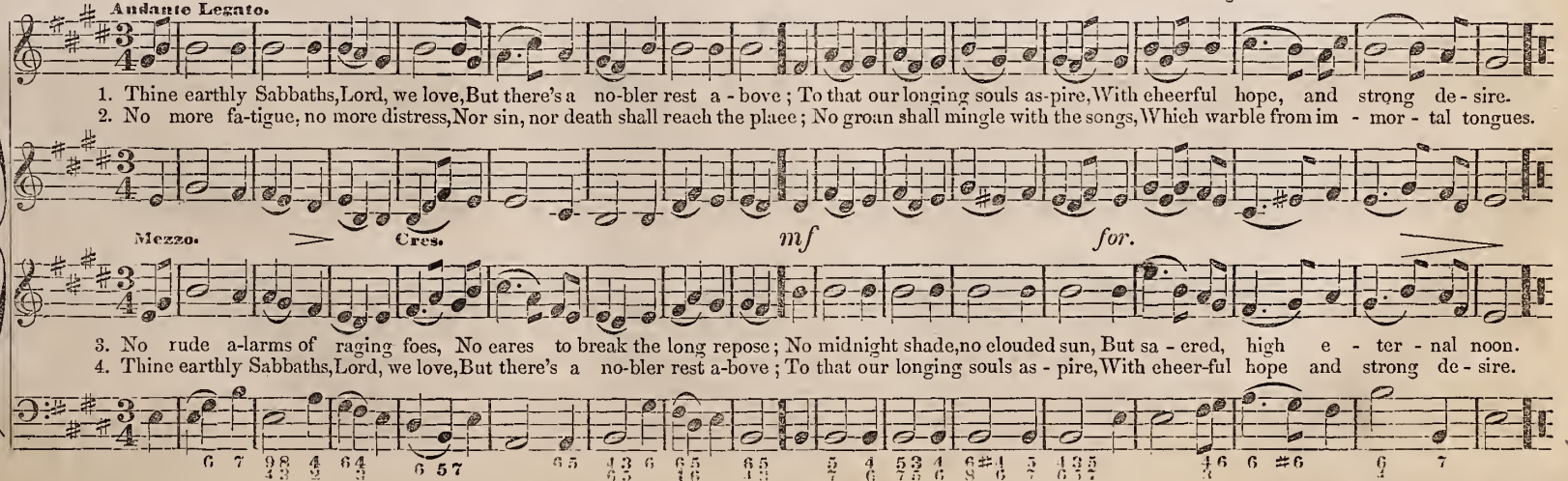
Arranged from GLUCK.

Allegro Moderato.
1. Je - sus shall reign where'er the sun Doth his suc - ces-sive jour-neys run;
His kingdom stretch from shore to shore, Till moon shall wax and wane no more.
2. For him shall endless prayer be made, And praises throng to crown his head;
Mezzo. mf f Dim. mf Cres. for.
3. Peo - ple and realms of every tongue Dwell on his love with sweetest song;
And in - fant voi-ces shall proclaim Their ear-ly bless-ings on his name.
4. Blessings abound where'er he reigns; The joy - ful prisoner bursts his chains;
6/5 6/4 5/3 6 5
5. Let eve-ry creature rise and bring Pe - cu - liar hon-ors to our King;
His name, like sweet perfume, shall rise With eve-ry morning sac - ri - fice, His name, like sweet perfume, shall rise, With every morn-ing sac - ri - fice.
Mezzo. mf Dim. mp p mf for.
The wea - ry find e - ter - nal rest, And all the sons of want are blest, The wea - ry find e - ter - nal rest, And all the sons of want are blest.
An - gels de-scend with songs a-gain, And earth re - peat the loud a - men, An - gels de-scend with songs a-gain, And earth re - peat the loud a - men.

LUCERNE. L. M.


Adagio e Piano.
1. Come, Ho-ly Spir - it, calm each mind, And fit us to approach our God; Re-move each vain, each worldly thought, And lead us to thy blest a - bode.
2. Hast thou im - part - ed to our souls A liv-ing spark of ho - ly fire? Oh! kin-dle now the sa-cred flame; Make us to burn with pure de - sire.
pia.
p
pp
Mezzo.
p
Dim.
pp
Dim.
3. Still brighter faith and hope impart, And let us now our Saviour see; Oh! soothe and cheer each burdened heart, And bid our spir-its rest in thee.

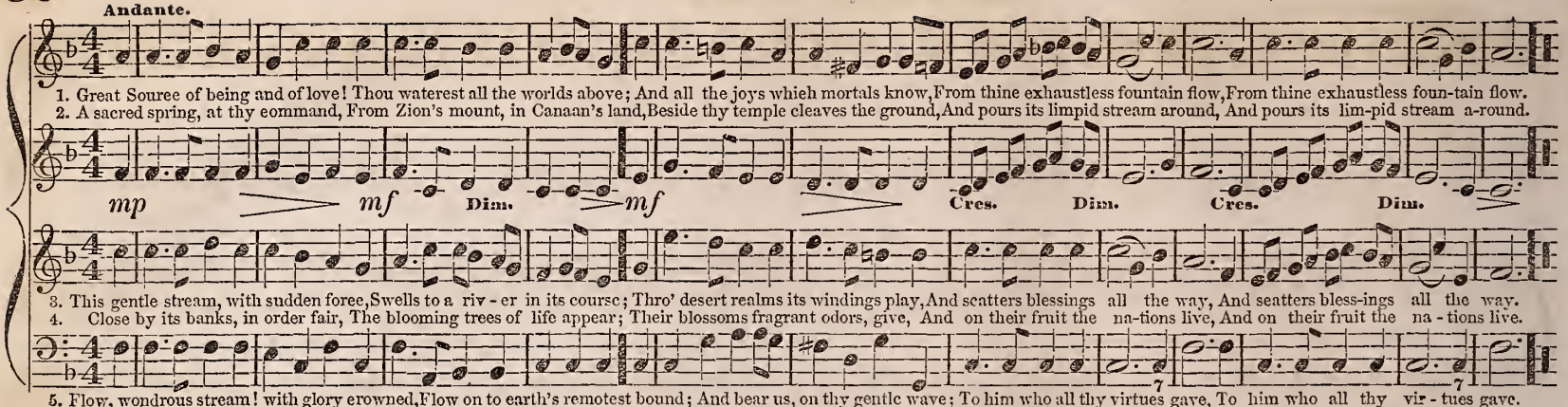
ADDA. L. M.

Arranged from GLUCK.

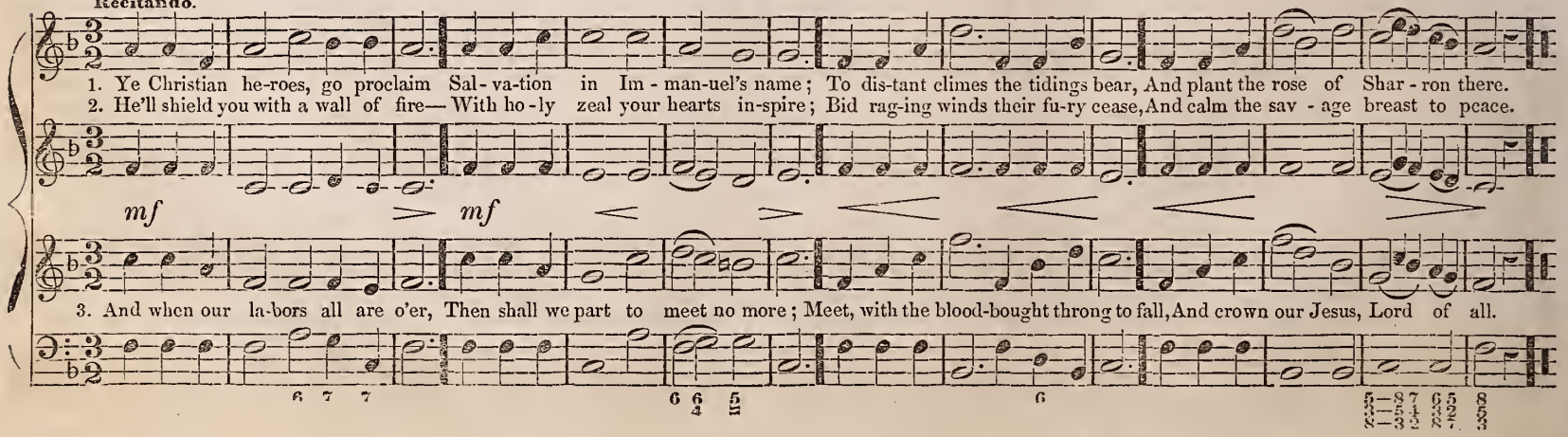

Andante Legato.
1. Thine earthly Sabbaths, Lord, we love, But there's a no-bler rest a - bove; To that our longing souls as-pire, With cheerful hope, and strong de - sire.
2. No more fa-tigue, no more distress, Nor sin, nor death shall reach the place; No groan shall mingle with the songs, Which warble from im - mor - tal tongues.
Mezzo.
Cres.
mf
for.
3. No rude a-larms of raging foes, No cares to break the long repose; No midnight shade, no clouded sun, But sa - cred, high e - ter - nal noon.
4. Thine earthly Sabbaths, Lord, we love, But there's a no-bler rest a-bove; To that our longing souls as - pire, With cheer-ful hope and strong de - sire.

ROTHEN. L. M.

Arranged from H. G. NAGELI
Died at Zurich, 1837.


Andante.
1. Great Source of being and of love! Thou waterest all the worlds above; And all the joys which mortals know, From thine exhaustless fountain flow, From thine exhaustless foun-tain flow.
2. A sacred spring, at thy command, From Zion's mount, in Canaan's land, Beside thy temple cleaves the ground, And pours its limpid stream around, And pours its lim-pid stream a-round.
mp
mf
Dim.
mf
Cres.
Dim.
Cres.
Dim.
3. This gentle stream, with sudden force, Swells to a riv-er in its course; Thro' desert realms its windings play, And scatters blessings all the way, And scatters bless-ings all the way.
4. Close by its banks, in order fair, The blooming trees of life appear; Their blossoms fragrant odors, give, And on their fruit the na-tions live, And on their fruit the na-tions live.
5. Flow, wondrous stream! with glory crowned, Flow on to earth's remotest bound; And bear us, on thy gentle wave; To him who all thy virtues gave, To him who all thy vir-tues gave.

HUBBARDSTON. L. M.


Recitando.
1. Ye Christian he-roes, go proclaim Sal-va-tion in Im-man-uel's name; To dis-tant climes the tidings bear, And plant the rose of Shar-ron there.
2. He'll shield you with a wall of fire— With ho-ly zeal your hearts in-spire; Bid rag-ing winds their fu-ry cease, And calm the sav-age breast to peace.
mf
mf
3. And when our la-bors all are o'er, Then shall we part to meet no more; Meet, with the blood-bought throng to fall, And crown our Jesus, Lord of all.

BRENVILLE. L. M.

Moderato.

1. Praise, ever-last-ing praise be paid To him who earth's foun - da-tions laid; Praise to the God whose strong decrees, Sway the crea- - - - - tion as he please.
2. Praise to the goodness of the Lord, Who rules his peo - ple by his word; And there, as strong as his decrees, Reveals his kind - - - est promis - es.

mf Cres. *for.* *mp* Cres. - - - - - - - - - - Dim. - - -

3. Whence then should doubts and fears arise? Why trickling sorrows drown our eyes? Slowly, a - las! the mind receives The comforts that . . . . our Maker gives.
4. Oh for a strong, a last - ing faith! To cred-it what th' Al-migh - ty saith! T' embrace the message of his Son, And call the joys . . . . of heaven our own.

5. Then, should the earth's foundations shake, And all the wheels of na-ture break, Our steady souls shall fear no more Than solid rocks . . . when billows roar.

BALERN. L. M.

Andante Moderato.

1. Now let my soul, e - ter - nal King! To thee its grateful tribute bring; My knee with humble homage bow; My tongue perform its solemn vow, My tongue perform its solemn vow.
2. All na-ture sings thy boundless love, In worlds below, and worlds above; But in thy blessed word I trace, Di-vin-er wonders of thy grace, Di - vin - er wonders of thy grace.

mf *f* *f* *mp* *mf*

3. There what delight ful truths I read! There I behold the Saviour bleed: His name salutes my listening ear, Revives my heart, and checks my fear. Revives my heart, and checks my fear.
4. There Je sus bids my sorrows cease, And gives my laboring conscience peace; Raises my grateful passions high, And points to mansions in the sky, And points to mansions in the sky

5 For love like this, oh let my song, Thro' endless years, thy praise prolong; Let distant climes thy name adore, Till time and nature are no more, Till time and na-ture are no more

FERNEY. L. M.

Arranged from MICHAEL HAYDN.

Allegretto Moderato.

1. Long as I live, all - bounteous Lord! My song thy glo-ries shall re - cord; Thy praise, my God, shall fill the strain, While life or be - ing shall re-main.
2. Sweet are the thoughts which fill my breast, When on thy various works they rest: God, my Cre - a - tor, lifts my voice: In God, my Saviour, I re-joice!

mf *mp*

3. Soon shall his arm his foes dis-may, And sweep the guilty race a - way: And while his church his power adore, The wick - ed sink to rise no more.
4. Then, O my soul, Je - ho-vah bless: His prov - i-dence and grace confess: Let all his works their trib-ute raise, And tri - umph in Je - ho-vah's praise.

GLARIS. L. M. DOUBLE.

D. C.

1. The heavens declare thy glo - ry, Lord, In eve-ry star thy wis-dom shines; But when our eyes be - hold thy word, We read thy name in fair - er lines. But that blest vol-ume thou hast writ, Reveals thy jus-tice and thy grace.
2. The roll-ing sun, the changing light, And nights, and days, thy power confess;

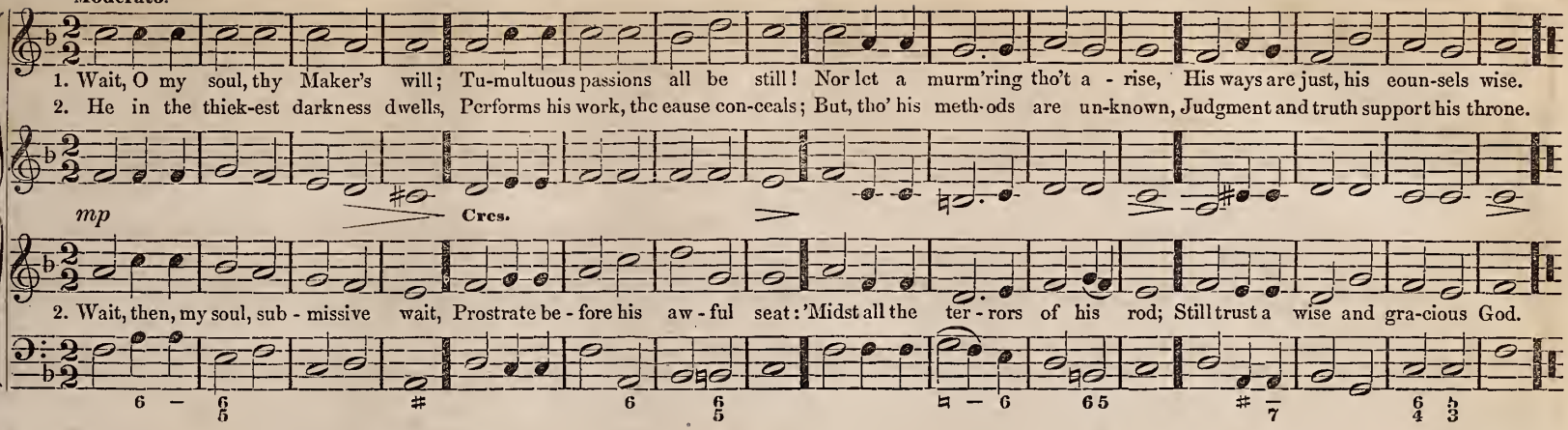
mf Cres. D. C.

3. Sun, moon, and stars, con-vey thy praise Round all the earth, and never stand; So when thy truth be - gan its race, It touched and glanced on every land. Till Christ has all the na - tions blest, Which see the light, or feel the sun.
4. Nor shall thy spreading gos-pel rest, Till thro' the world thy truth has run;

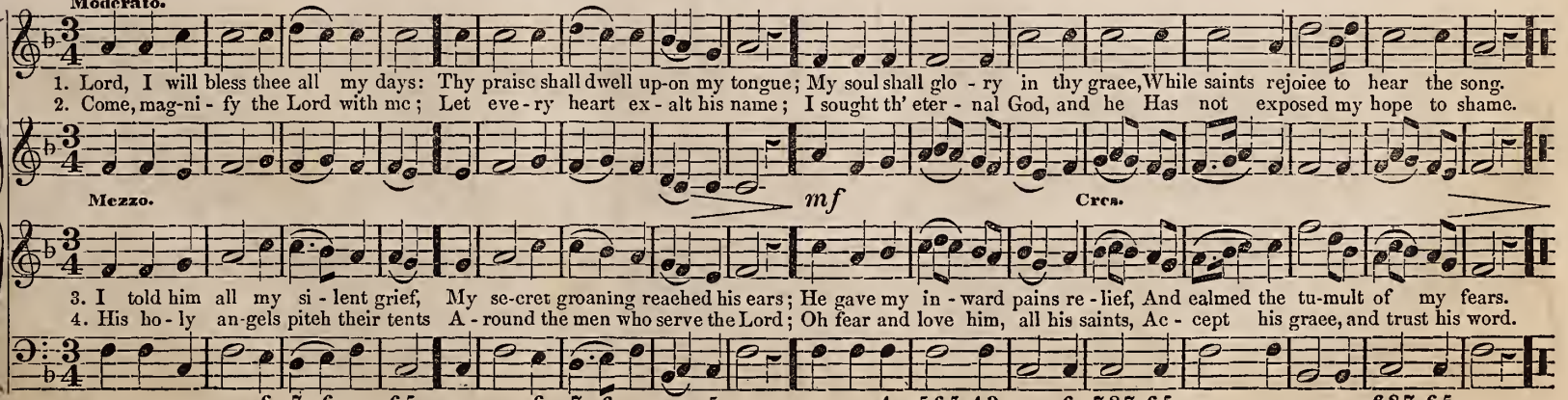
5. Great Sun of Righ-teous-ness, arise! Oh bless the world with heavenly light! Thy gos - pel makes the sim - ple wise, Thy laws are pure, thy judgments right. Lord, cleanse my sins, my soul re-new, And make thy word my guide to heaven.
6. Thy noblest wonders here we view, In souls renewed and sins forgiven:

GLEASON. L. M.

Arranged from FR. SCHUBERT.

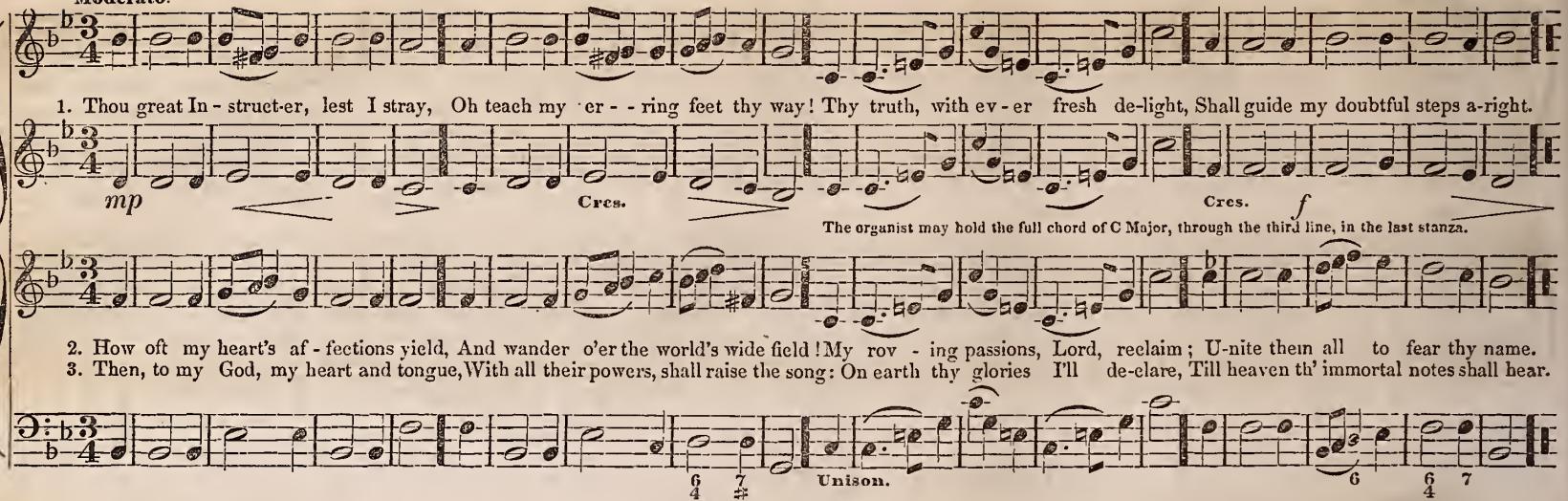

Moderato.
1. Wait, O my soul, thy Maker's will; Tu-multuous passions all be still! Nor let a murm'ring tho't a - rise, His ways are just, his coun-sels wise.
2. He in the thick-est darkness dwells, Performs his work, the cause con-ceals; But, tho' his meth-ods are un-known, Judgment and truth support his throne.
mp
Cres.
2. Wait, then, my soul, sub - missive wait, Prostrate be - fore his aw - ful seat: 'Midst all the ter - rors of his rod; Still trust a wise and gra-cious God.

CLARENS. L. M.


Moderato.
1. Lord, I will bless thee all my days: Thy praise shall dwell up-on my tongue; My soul shall glo - ry in thy grace, While saints rejoice to hear the song.
2. Come, mag-ni - fy the Lord with me; Let eve - ry heart ex - alt his name; I sought th' eter - nal God, and he Has not exposed my hope to shame.
Mezzo.
mf
Cres.
3. I told him all my si - lent grief, My se-cret groaning reached his ears; He gave my in - ward pains re - lief, And calmed the tu-mult of my fears.
4. His ho - ly an-gels pitch their tents A - round the men who serve the Lord; Oh fear and love him, all his saints, Ac - cept his grace, and trust his word.

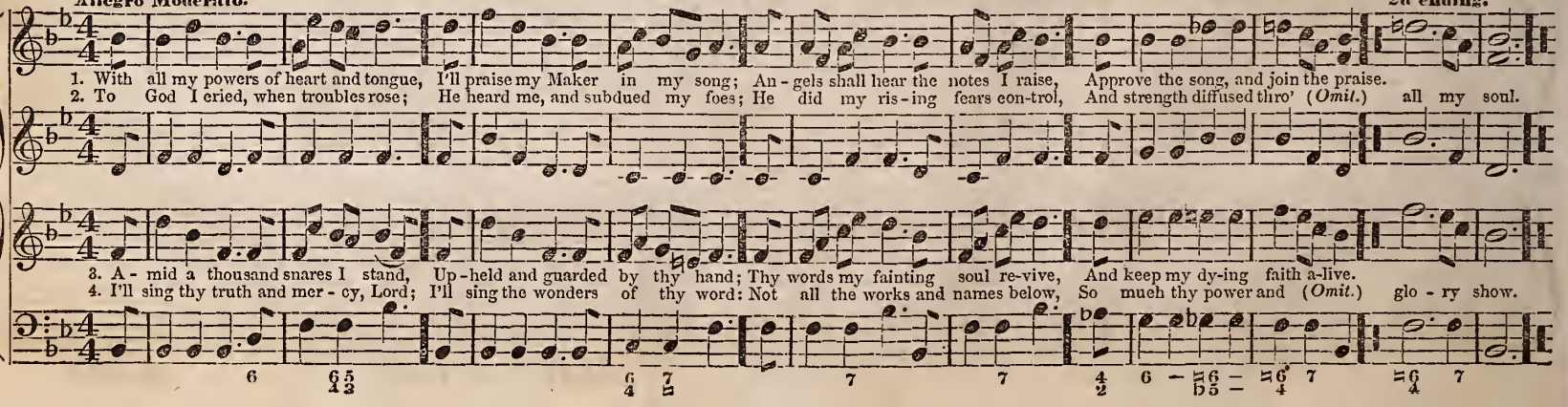
EDWARDS. L. M.

Arranged from ROBERT SCHUMANN.


Moderato.
1. Thou great In - struct-er, lest I stray, Oh teach my er - - ring feet thy way! Thy truth, with ev - er fresh de-light, Shall guide my doubtful steps a-right.
mp
Cres.
Cres.
f
The organist may hold the full chord of C Major, through the third line, in the last stanza.
2. How oft my heart's af - fections yield, And wander o'er the world's wide field! My rov - ing passions, Lord, reclaim; U-nite them all to fear thy name.
3. Then, to my God, my heart and tongue, With all their powers, shall raise the song: On earth thy glories I'll de-clare, Till heaven th' immortal notes shall hear.
Unison.

ATTLEFIELD. L. M.

Arranged from FR. SCHUBERT.


Allegro Moderato.
2d ending.
1. With all my powers of heart and tongue, I'll praise my Maker in my song; An - gels shall hear the notes I raise, Approve the song, and join the praise.
2. To God I cried, when troubles rose; He heard me, and subdued my foes; He did my ris - ing fears con-trol, And strength diffused thro' (Omit.) all my soul.
3. A - mid a thousand snares I stand, Up - held and guarded by thy hand; Thy words my fainting soul re-vive, And keep my dy-ing faith a-live.
4. I'll sing thy truth and mer - cy, Lord; I'll sing the wonders of thy word: Not all the works and names below, So much thy power and (Omit.) glo - ry show.

DALA. L. M.

Rev. W. H. HAVERGAL, England.

Allegretto.

1. What are those soul reviving strains, Which echo thus from Salem's plains? What anthems loud, and louder still, So sweetly sound from Sion's hill? Ho - sanna, Hosanna, Hosanna, A men.
2. Lo! 'tis an infant chorus sings, Hosanna to the King of kings: The Saviour comes! and babes proclaim Salvation, sent in Jesus' name.

mf Cres.

Hosanna, Ho - sanna, Hosan-na, Hosanna, A - men.

3. Nor these alone their voice shall raise, For we will join this song of praise; Still Israel's children forward press To hail the Lord their righteousness.
4. Messiah's name shall joy impart, Alike to Jew and Gentile heart: He bled for us, he bled for you, And we will sing hosannas too. Hosanna, Hosanna, Ho-san-na, Hosan-na, Hosanna, A - men.
5. Proclaim hosannas loud and clear, See David's Son and Lord appear! All praise on earth to him be given, And glory shout thro' highest heaven! Ho - sanna, Hosan-na, Hosan-na, A - men.

LAUPEN. L. M.

Arranged from a Russian Melody.

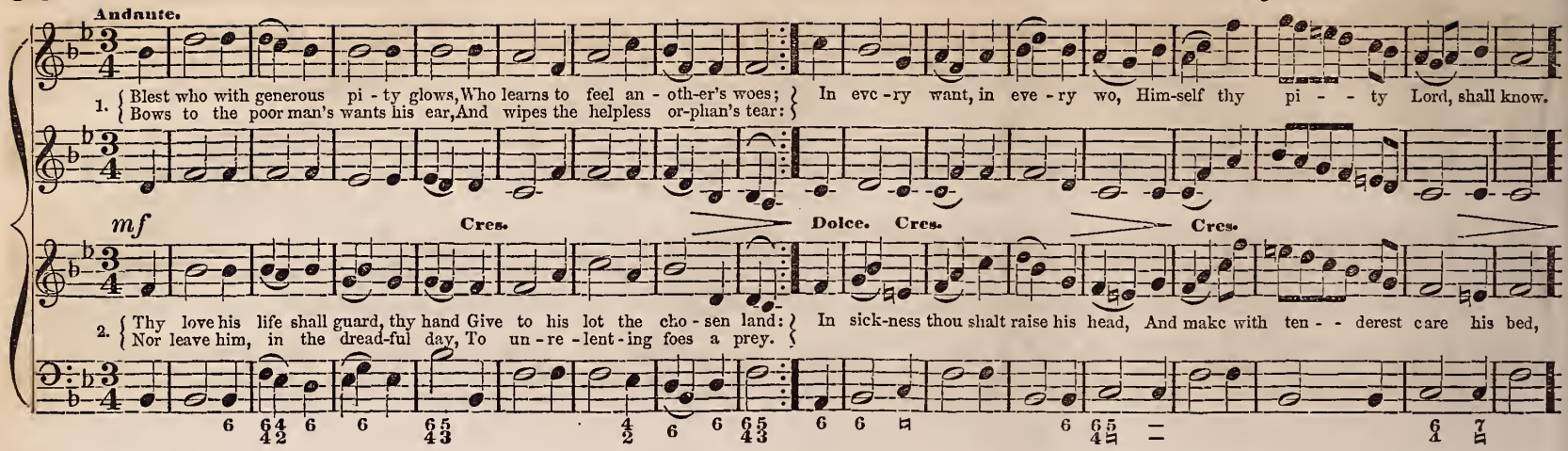
Moderato.

1. God in his earth-ly tem - ple lays Founda-tion for his heavenly praise; He likes the tents of Ja-cob well, But still in Zi - on loves to dwell.
2. His mercy vis - its eve - ry house, That pay their night and morning vows; But makes a more de-light-ful stay, Where churches meet to praise and pray.

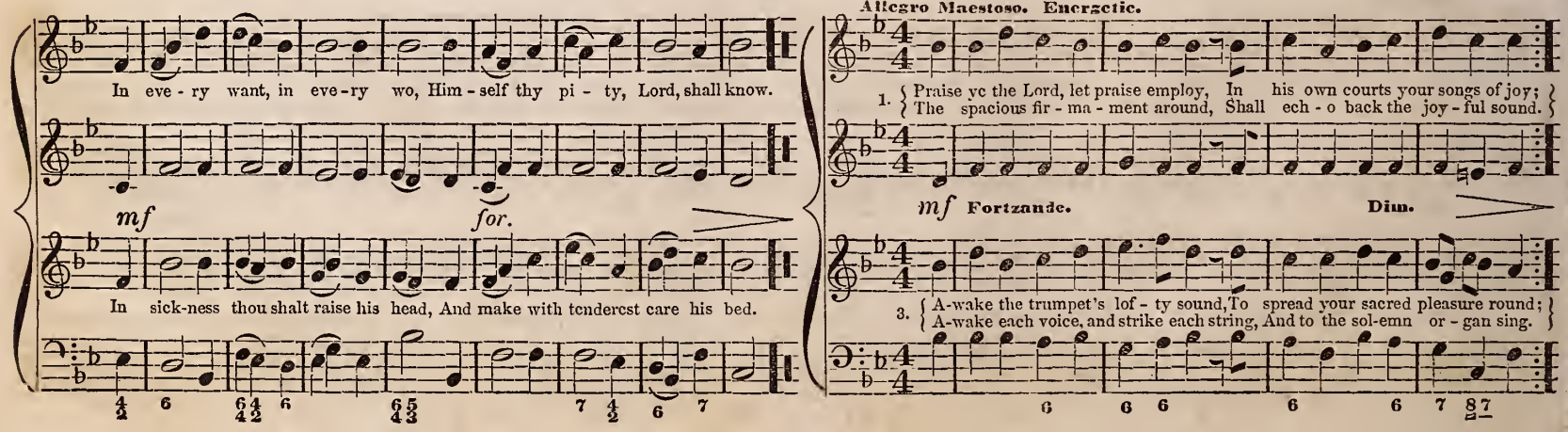
Mezzo. *mf* Mezzo. *mf* Dim.

3. What glories were de-scribed of old! What wonders are of Zi - on told! Thou ci - ty of our God be - low, Thy fame shall all the nations know

ALP. L. M. 6 lines; or L. M. DOUBLE.

Arranged from MOZART.

Andante.
1. Blest who with generous pi - ty glows, Who learns to feel an - oth-er's woes; Bows to the poor man's wants his ear, And wipes the helpless or-phan's tear:
In evc - ry want, in eve - ry wo, Him-self thy pi - - ty Lord, shall know.
mf
Cres.
Dolce. Cres.
Cres.
2. Thy love his life shall guard, thy hand Give to his lot the cho - sen land: Nor leave him, in the dread-ful day, To un - re - lent - ing foes a prey.
In sick-ness thou shalt raise his head, And makc with ten - - derest care his bed,

LANCY. L. M. DOUBLE.

Arranged from R. GLUCK.

In eve - ry want, in eve - ry wo, Him - self thy pi - ty, Lord, shall know.
mf
for.
In sick-ness thou shalt raise his head, And make with tenderest care his bed.
Allegro Maestoso. Energetic.
1. Praise ye the Lord, let praise employ, In his own courts your songs of joy; The spacious fir - ma - ment around, Shall ech - o back the joy - ful sound.
mf Fortzande.
Dim.
3. A-wake the trumpet's lof - ty sound, To spread your sacred pleasure round; A-wake each voice, and strike each string, And to the sol-emn or - gan sing.

2. Re-count his works in strains divine, His wondrous works how bright they shine! { Praise him for all his migh - ty deeds, / Whose greatness all your praise exceeds. } Whose greatness all your praise exceeds.

m *mf* *mp* Cres. *f* *for.* Cres. *ff*

4. Let all, whom life and breath inspire, At - tend, and join the bliss ful choir; { But chief - ly ye, who know his word, / A - dore, and love, and praise the Lord. } A-dore, and love, and praise the Lord.

Unison.

ELWELL. L. M.

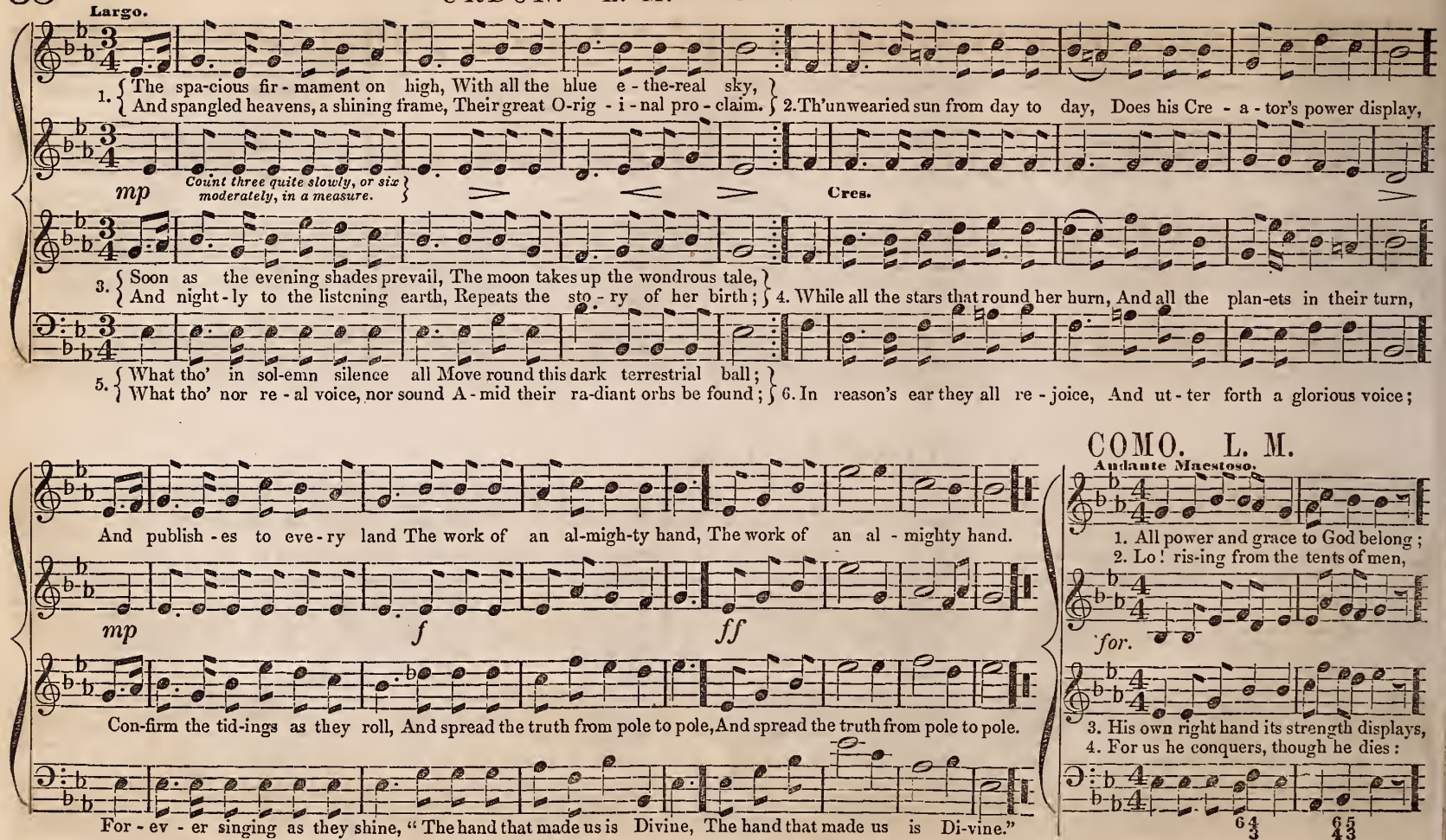
Moderato.

1. Come, Ho - ly Spir-it, calm each mind, And fit us to approach our God; Remove each vain, each worldly tho't, And lead us to thy blest a - bode.
2. Hast thou im - part-ed to our souls A liv - ing spark of ho - ly fire? Oh; kindle now the sa-cred flame; Make us to burn with pure de - sire.

mp Cres. *mp* Cres.

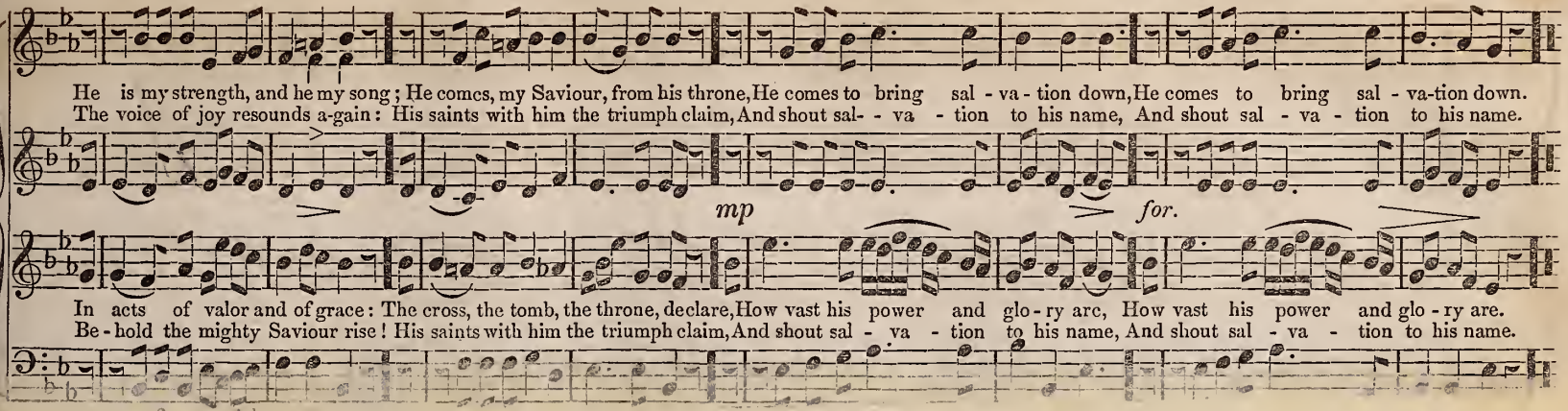
3. Still brighter faith and hope im - part, And let us now our Sa-viour see: Oh! soothe and cheer each burden'd heart, And bid our spir - its rest in thee.

URBON. L. M. DOUBLE.


Largo.
1. The spa-cious fir-mament on high, With all the blue e-the-real sky,
And spangled heavens, a shining frame, Their great O-rig-i-nal pro-claim.
2. Th'unwearied sun from day to day, Does his Cre-a-tor's power display,
mp
Count three quite slowly, or six moderately, in a measure.
Cres.
3. Soon as the evening shades prevail, The moon takes up the wondrous tale,
And night-ly to the listening earth, Repeats the sto-ry of her birth;
4. While all the stars that round her burn, And all the plan-ets in their turn,
5. What tho' in sol-emn silence all Move round this dark terrestrial ball;
What tho' nor re-al voice, nor sound A-mid their ra-diant orbs be found;
6. In reason's ear they all re-joice, And ut-ter forth a glorious voice;
And publish-es to eve-ry land The work of an al-migh-ty hand, The work of an al-mighty hand.
mp
f
ff
Con-firm the tid-ings as they roll, And spread the truth from pole to pole, And spread the truth from pole to pole.
For-ev-er singing as they shine, "The hand that made us is Divine, The hand that made us is Di-vine."

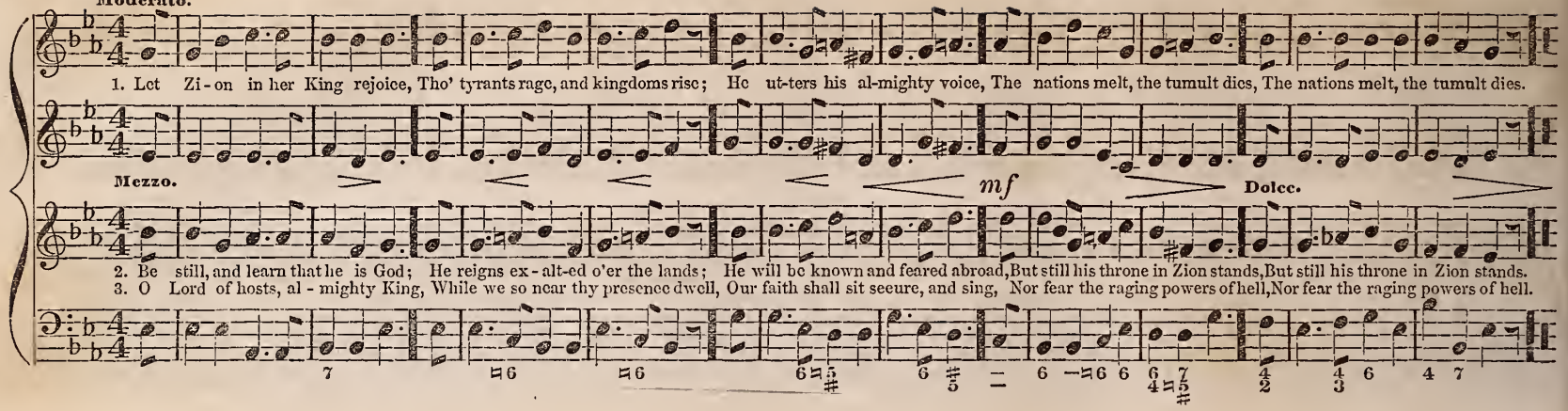
COMO. L. M.

Andante Maestoso.
1. All power and grace to God belong;
2. Lo! ris-ing from the tents of men,
for.
3. His own right hand its strength displays,
4. For us he conquers, though he dies:
6 4 3
6 5 4 3

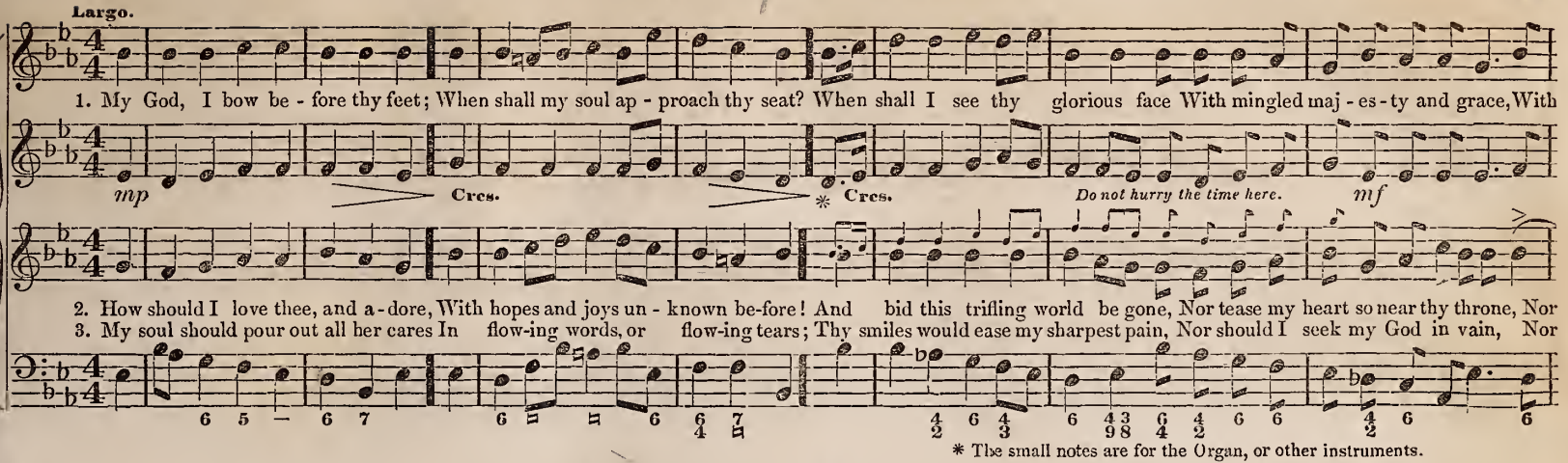

He is my strength, and he my song; He comes, my Saviour, from his throne, He comes to bring sal - va - tion down, He comes to bring sal - va-tion down.
The voice of joy resounds a-gain: His saints with him the triumph claim, And shout sal- - va - tion to his name, And shout sal - va - tion to his name.
mp
for.
In acts of valor and of grace: The cross, the tomb, the throne, declare, How vast his power and glo - ry are, How vast his power and glo - ry are.
Be - hold the mighty Saviour rise! His saints with him the triumph claim, And shout sal - va - tion to his name, And shout sal - va - tion to his name.

LEDNOR. L. M.

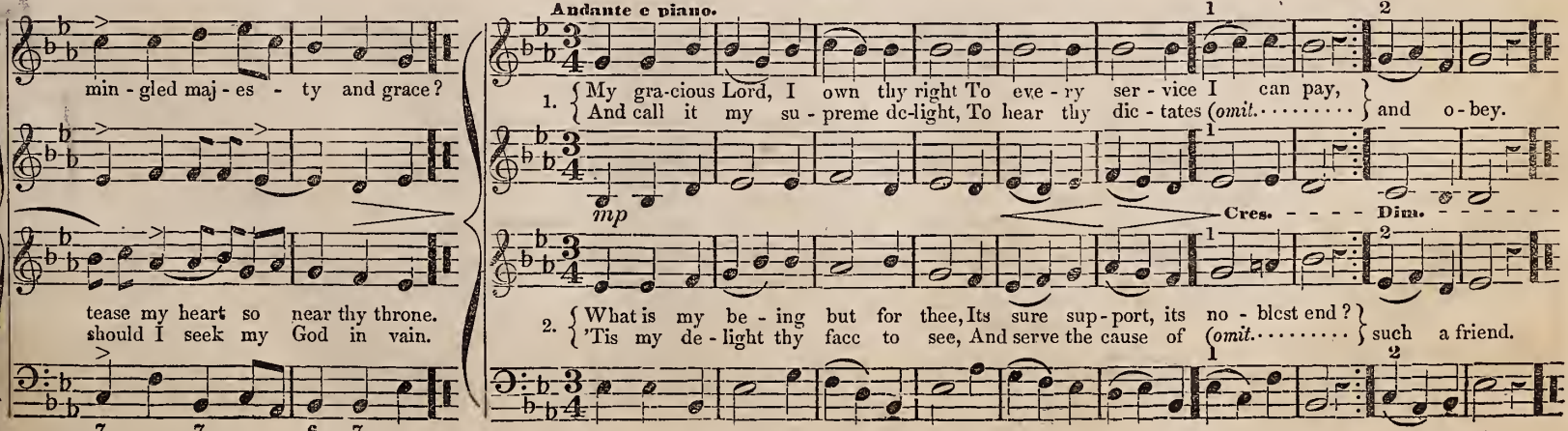
Arranged from ROBERT SCHUMANN.


Moderato.
1. Let Zi - on in her King rejoice, Tho' tyrants rage, and kingdoms rise; He ut-ters his al-mighty voice, The nations melt, the tumult dies, The nations melt, the tumult dies.
Mezzo.
mf
Dolce.
2. Be still, and learn that he is God; He reigns ex - alt-ed o'er the lands; He will be known and feared abroad, But still his throne in Zion stands, But still his throne in Zion stands.
3. O Lord of hosts, al - mighty King, While we so near thy presence dwell, Our faith shall sit secure, and sing, Nor fear the raging powers of hell, Nor fear the raging powers of hell.

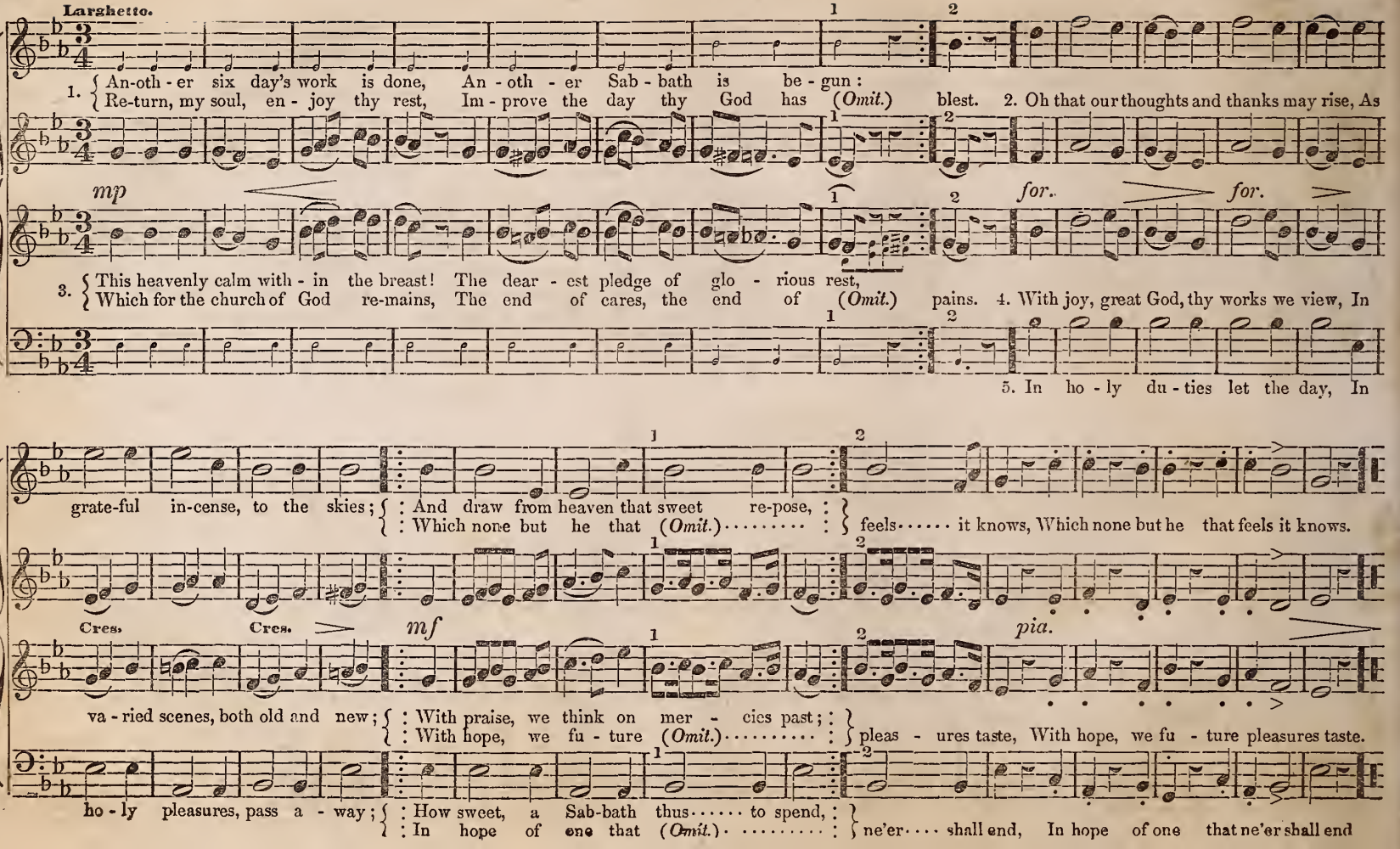
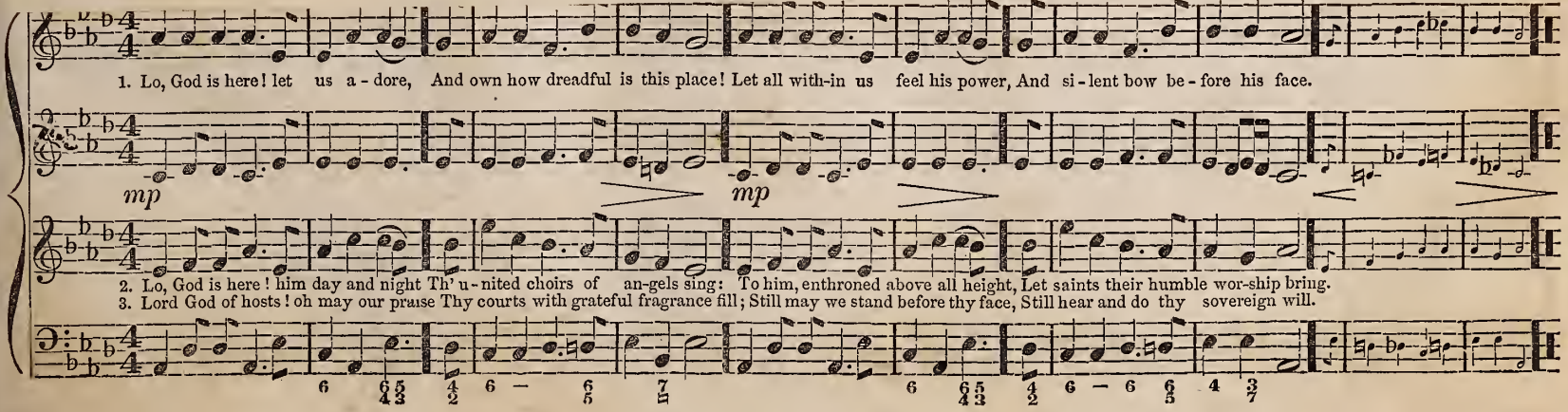
CONDON. L. M.

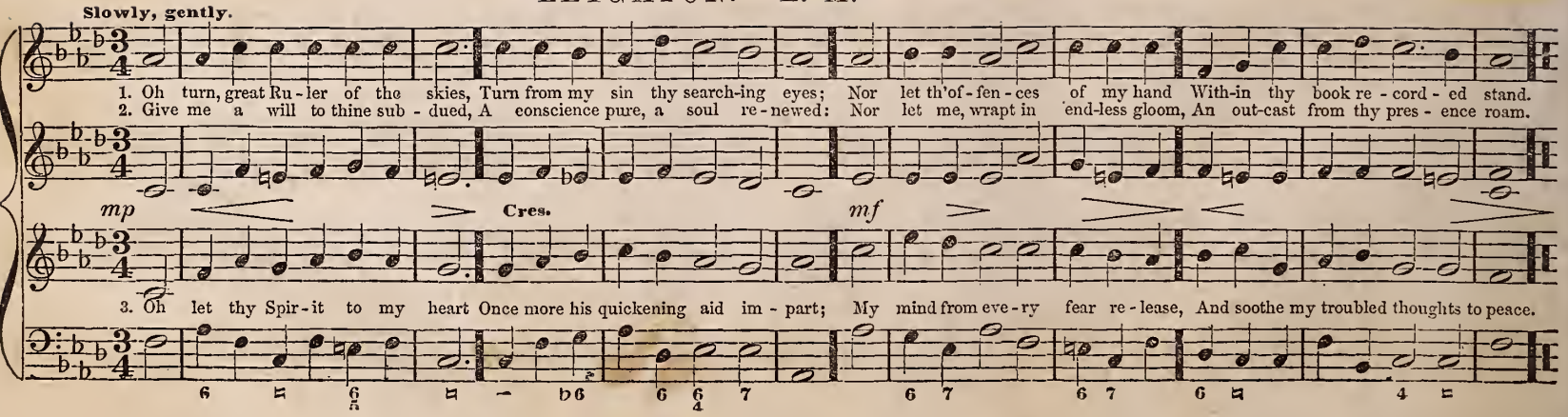

Largo.
1. My God, I bow be - fore thy feet; When shall my soul ap - proach thy seat? When shall I see thy glorious face With mingled maj - es - ty and grace, With
mp
Cres.
Cres.
Do not hurry the time here.
mf
2. How should I love thee, and a - dore, With hopes and joys un - known be-fore! And bid this trifling world be gone, Nor tease my heart so near thy throne, Nor
3. My soul should pour out all her cares In flow-ing words, or flow-ing tears; Thy smiles would ease my sharpest pain, Nor should I seek my God in vain, Nor

* The small notes are for the Organ, or other instruments.

LARENS. L. M.

min - gled maj - es - ty and grace?
tease my heart so near thy throne.
should I seek my God in vain.
Andante e piano.
1. My gra-cious Lord, I own thy right To eve - ry ser - vice I can pay,
And call it my su - preme de-light, To hear thy dic - tates (omit. . . . . and o - bey.
mp
Cres. - - - - Dim. - - - - - -
2. What is my be - ing but for thee, Its sure sup - port, its no - blest end?
'Tis my de - light thy face to see, And serve the cause of (omit. . . . . such a friend.

RIGHINI. L. M. DOUBLE.

Arranged from RIGHINI.

Larghetto.
1. An-oth - er six day's work is done, An - oth - er Sab - bath is be - gun :
Re-turn, my soul, en - joy thy rest, Im - prove the day thy God has (Omit.) blest.
2. Oh that our thoughts and thanks may rise, As
mp
for.
for.
3. This heavenly calm with - in the breast! The dear - est pledge of glo - rious rest,
Which for the church of God re-mains, The end of cares, the end of (Omit.) pains.
4. With joy, great God, thy works we view, In
5. In ho - ly du - ties let the day, In
grate-ful in-cense, to the skies;
And draw from heaven that sweet re-pose,
Which none but he that (Omit.)
feels it knows, Which none but he that feels it knows.
Cres.
Cres.
mf
pia.
va - ried scenes, both old and new;
With praise, we think on mer - cies past;
With hope, we fu - ture (Omit.)
pleas - ures taste, With hope, we fu - ture pleasures taste.
ho - ly pleasures, pass a - way;
How sweet, a Sab-bath thus to spend,
In hope of one that (Omit.)
ne'er shall end, In hope of one that ne'er shall end

1. Lo, God is here! let us a - dore, And own how dreadful is this place! Let all with-in us feel his power, And si - lent bow be - fore his face.
mp
mp
2. Lo, God is here! him day and night Th' u - nited choirs of an-gels sing: To him, enthroned above all height, Let saints their humble wor-ship bring.
3. Lord God of hosts! oh may our praise Thy courts with grateful fragrance fill; Still may we stand before thy face, Still hear and do thy sovereign will.

LEIGHTON. L. M.

Slowly, gently.
1. Oh turn, great Ru - ler of the skies, Turn from my sin thy search-ing eyes; Nor let th'of - fen - ces of my hand With-in thy book re - cord - ed stand.
2. Give me a will to thine sub - dued, A conscience pure, a soul re - newed: Nor let me, wrapt in end-less gloom, An out-cast from thy pres - ence roam.
mp
Cres.
mf
3. Oh let thy Spir - it to my heart Once more his quickening aid im - part; My mind from eve - ry fear re - lease, And soothe my troubled thoughts to peace.

BURTON. L. M.

Arranged from FABER.

Moderato.

1. Great God, our strength, to thee we cry, Oh let us not for - got-ten lie; Oppressed with sor-rows and with care, To thy pro - tec - tion we re-pair,
2. Oh let thy light at - tend our way, Thy truth af - ford its stea - dy ray; To Zi - on's hill di - rect our feet, To wor - ship at thy sa-cred seat,

m Cres. Cres. mf Cres. Cres.

3. Thy praise, O God, shall tune the lyre, Thy love our joy - ful song in-spire; To thee our cordial thanks be paid, Our sure de-fence, our constant aid,
4. Why, then, cast down, and why distressed? And whence the grief, that fills our breast? In God we'll hope, to God we'll raise Our songs of grat i - tude and praise.

WENLEY. L. M.

Arranged from the German.

Andante.

1. { Sweet peace of conscience, heavenly guest! Come, fix thy mansion in my breast, / Dis - pel my doubts, my fears con-trol, (*Omit.*) } And heal the anguish of my soul.

mp Cres. Dim. Cres.

2. { Come, smiling hope, and joy sin-cere, Come, make your constant dwelling here; / Still let your presence cheer my heart, (*Omit.*) } Nor sin com-pel you to de-part.

3. { O God of hope and peace di - vine, Make thou these sacred pleasures mine! / Forgive my sins, my fears re - move, (*Omit.*) } And fill my heart with joy and love.

Cres. *for*. . . . .

LEAT. C. M.

Softly, gently.

1. Fa - ther of mer - cies, send thy grace All - power-ful from a - bove, To form in our o - be-dient souls, The im - age of thy love.

pia Dim.

2. Oh may our sym - pa - thiz - ing breasts That gen-erous pleas-ure know, Kind - ly to share in oth - ers' joy, And weep for oth - ers' wo.

WEVNER. C. M.

Moderato.

1. Be - hold the sure foun - da - tion stone, Which God in Zi - on lays, To build our heavenly hopes up - on, And his e - ter - nal praise.
2. Cho - sen of God, to sin - ners dear, Let saints a - dore the name; They trust their whole sal - va - tion here, Nor shall they suf - fer shame.

mf *mp* *mp* Cres. Dim.

3. The fool - ish build - ers, scribe and priest, Re - ject it with dis - dain; Yet on this rock the church shall rest, And en - vy rage in vain.
4. What though the gates of hell with-stood, Yet must this build-ing rise; 'Tis thy own work, al - migh - ty God, And wond-rous in our eyes.

EWELL. C. M.

Arranged from B. CARL WAGNER.

Moderato.

1. Blest is the man, whom thou, O Lord, In kind - ness dost chas-tise, And by thy sa - cred rules to walk, In mer - cy dost ad - vise.
2. For God will nev - er from his saints, His fa - vor whol - ly take: His own pos - ses - sion, and his lot, He will not quite for - sake.

Cres. *mf*

3. The world shall then con - fess thee just, In all that thou hast done; And those, who choose thy up-right path, Shall hat patn go on.
4. My sure de - fence is firm - ly placed In thee, the Lord most high: Thou art my rock— to thee I may For ref - uge al - ways fly.

WELLEY. C. M.

Slowly.

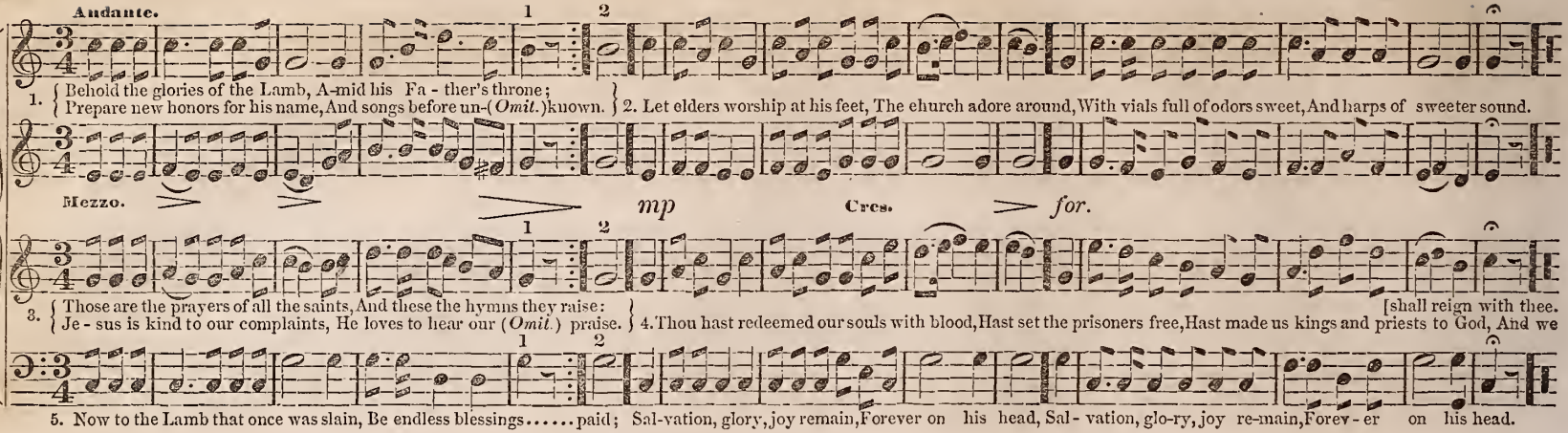
1. Had not the Lord, my rock, my help, Sus-tained my fainting head, My life had now in si-lence dwelt, My soul a-mong the dead.
2. " A-las, my slid-ing feet!" I cried— Thy promise was my hope; Thy grace stood constant at my side, Thy Spir - it bore me up.

Cres. Sym.

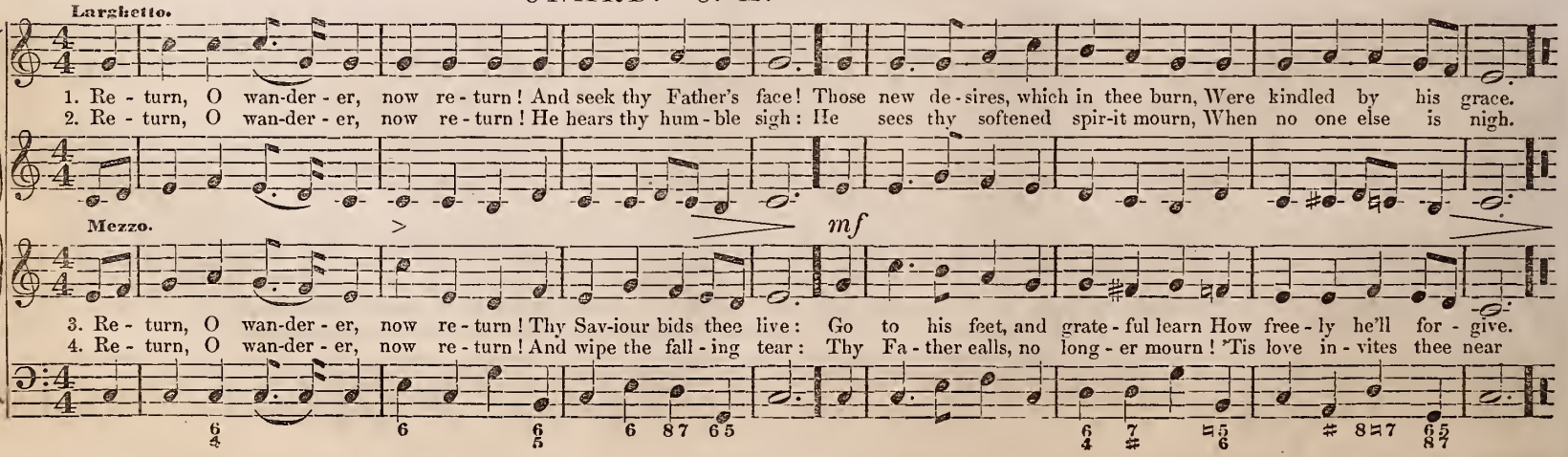
3. While mul-ti-tudes of mournful thoughts With-in my bo-som roll, Thy boundless love for-gives my faults, Thy comforts cheer my soul.
4. The powers of earth and sin may rise, And frame oppressive laws; But God, my ref - uge, rules the skies, He will de-fend my cause.

RUSSELL. C. M. DOUBLE.

Arranged from GLASER.


Andante.
1. { Behold the glories of the Lamb, A-mid his Fa - ther's throne;
Prepare new honors for his name, And songs before un-(Omit.)known. } 2. Let elders worship at his feet, The church adore around, With vials full of odors sweet, And harps of sweeter sound.
Mezzo.
mp
Cres.
for.
3. { Those are the prayers of all the saints, And these the hymns they raise:
Je - sus is kind to our complaints, He loves to hear our (Omit.) praise. } 4. Thou hast redeemed our souls with blood, Hast set the prisoners free, Hast made us kings and priests to God, And we [shall reign with thee.
5. Now to the Lamb that once was slain, Be endless blessings.....paid; Sal-vation, glory, joy remain, Forever on his head, Sal - vation, glo-ry, joy re-main, Forev - er on his head.

ONARD. C. M.


Larghetto.
1. Re - turn, O wan-der - er, now re - turn! And seek thy Father's face! Those new de - sires, which in thee burn, Were kindled by his grace.
2. Re - turn, O wan-der - er, now re - turn! He hears thy hum - ble sigh: He sees thy softened spir-it mourn, When no one else is nigh.
Mezzo.
mf
3. Re - turn, O wan-der - er, now re - turn! Thy Sav-iour bids thee live: Go to his feet, and grate - ful learn How free - ly he'll for - give.
4. Re - turn, O wan-der - er, now re - turn! And wipe the fall - ing tear: Thy Fa - ther calls, no long - er mourn! 'Tis love in - vites thee near

KOLLOCK. C. M. DOUBLE.

Arranged from the German.

Adagio.

1. There is a land of pure de-light, Where saints im - mor - tal reign; E - ter - nal day ex-cludes the night, And pleasures ban - ish pain.

m *Count two slowly, or six quickly, in a measure.*

mf

3. Sweet fields, be-yond the swell - ing flood, Stand dressed in liv - ing green: So to the Jews fair Ca-naan stood, While Jor - dan rolled be - tween.
5. Oh, could we make our doubts re-move, Those gloom-y doubts that rise, And see the Ca - naan that we love, With un - be - cloud-ed eyes;—

2. There ev - er - last - ing spring abides, And nev-er fad - ing flowers; Death, like a narrow sea divides This heavenly land from ours, This heavenly land from ours.

mf *mp* *mf* *mp* *mf* Dim.

4. But timorous mor-tals start and shrink, To cross this narrow sea; And linger, trembling, on the brink, And fear to launch away, And fear to launch a - way.
6. Could we but climb where Moses stood, And view the landscape o'er, Not Jordan's stream, nor death's cold flood, Should fright us from the shore Should fright us, &c.

ENNIUS. C. M.

Allegro.

1. O all ye lands, re - joice in God, Sing prais - es to his name: Let all the earth, with one ac - cord, His won-drous acts pro - claim.
2. And let his faith-ful ser - vants tell How, by re - deem-ing love, Their souls are saved from death and hell, To share the joys a - bove;—

for. Cres.

3. Tell how the Ho - ly Spir - it's grace For - bids their feet to slide; And, as they run the Chris - tian race, Vouchsafes to be their guide.
4. Oh, then, re-joice, and shout for joy, Ye ransomed of the Lord; Be grateful praise your sweet em - ploy, His pres - ence your re - ward.

CYPRUS. C. M.

Arranged from a Mass, by CLAUDE CASCIOLINI.

Slowly.

1. Thro' end-less years thou art the same, O thou e - ter-nal God! A - ges to come.... shall know thy name, And tell thy works a - broad.
2. The strong foun-da-tions of the earth Of old by thee were laid; By thee the beau - - - teous arch of heaven With matchless skill was made.

Sotto voce.

3. Soon shall this goodly frame of things, Formed by thy powerful hand, Be, like a ves - - - - ture laid a - side, And changed at thy command.
4. But thy per - fections all di - vine, E - - ter - nal as thy days, Thro' ev - er - last - - - - ing a - ges shine, With un - di - min-ished rays.

OVA. C. M.

Arranged from MOZART.

Moderato.

1. My Sa - viour, my al - migh-ty Friend, When I be - gin thy praise, Where will the grow - ing numbers end, The numbers of thy grace.
2. Thou art my ev - er - last - ing trust, Thy good - ness I a - dore, And since I knew thy gra - ces first, I speak thy glo - ries more.

Cres.

3. My feet shall trav - el all the length Of the ce - les - tial road, And march, with cour-age in thy strength, To see my Fath-er, God.
4. When I am fill'd with sore dis - tress For some sur - pris - ing sin, I'll plead thy per - fect righ-teousness, And men - tion none but thine.
5. How will my lips re - joice to tell The victories of my King; My soul redeem'd from sin and hell, Shall thy sal - va - tion sing.

FINDEL. C. M.

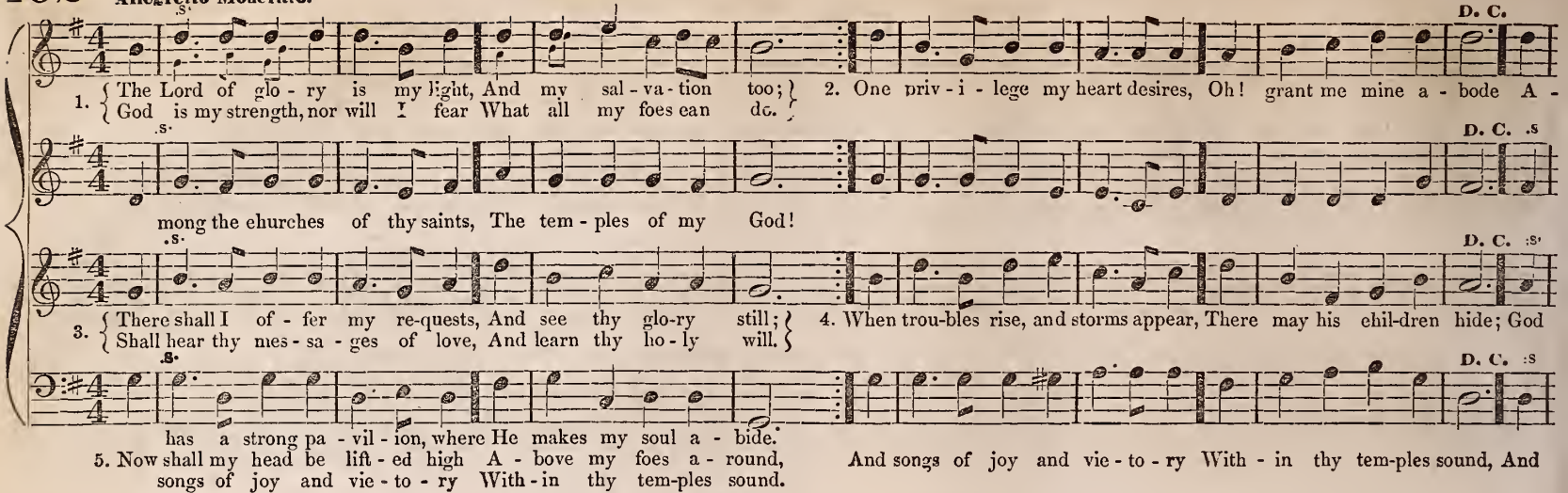
Andante.

1. In mercy Lord re-member me, Thro' all the hours of night, And grant to me most gra - cious - ly The safeguard of thy might, The safeguard of thy might.

mp Dolce. *m* Dim. *for.* *p*

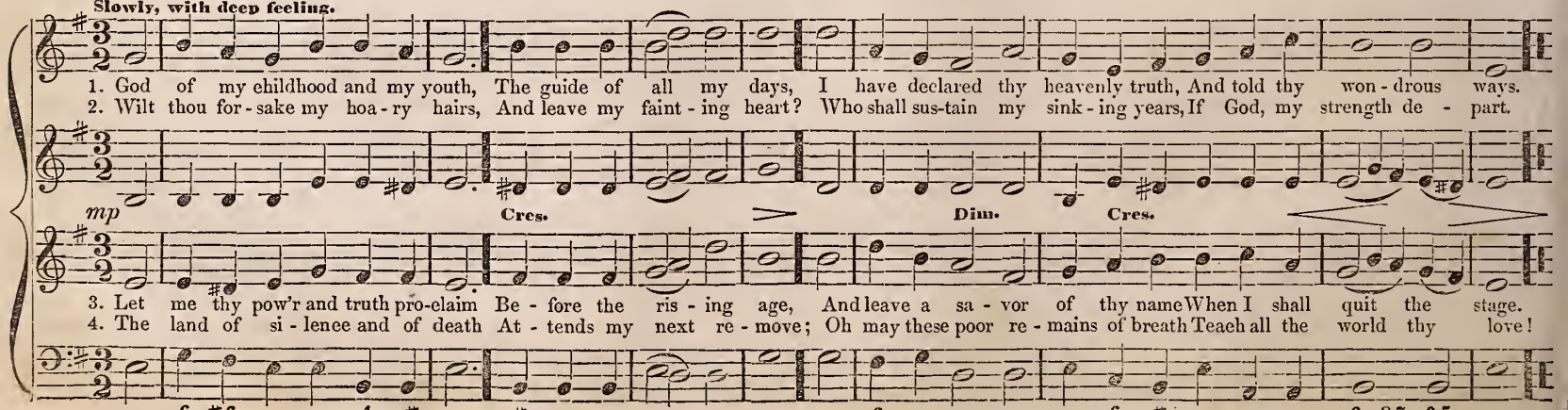
2. With cheerful heart I close my eyes Since thou wilt not remove; Oh, in the morn-ing let me rise Re - joicing in thy love, Re - joicing in thy love.
3. Or, if this night should prove the last, And end my transient days; Lord, take me to thy promised rest, Where I may sing thy praise, Where I may sing thy praise.

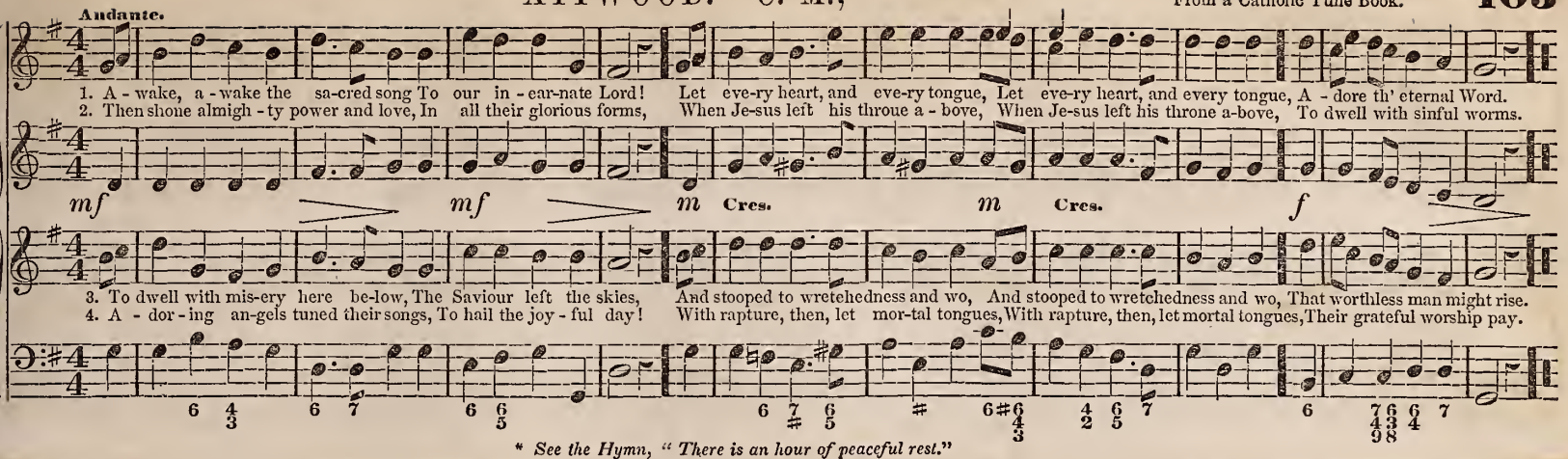
Allegretto Moderato.

HEXTER. C. M. DOUBLE.

D. C.
1. The Lord of glo - ry is my light, And my sal - va - tion too;
God is my strength, nor will I fear What all my foes can do.
2. One priv - i - lege my heart desires, Oh! grant me mine a - bode A -
mong the churches of thy saints, The tem - ples of my God!
3. There shall I of - fer my re-quests, And see thy glo-ry still;
Shall hear thy mes - sa - ges of love, And learn thy ho - ly will.
4. When trou-bles rise, and storms appear, There may his chil-dren hide; God
has a strong pa - vil - ion, where He makes my soul a - bide.
5. Now shall my head be lift - ed high A - bove my foes a - round,
songs of joy and vie - to - ry With - in thy tem-ples sound.
And songs of joy and vie - to - ry With - in thy tem-ples sound, And

LUNN. C. M.

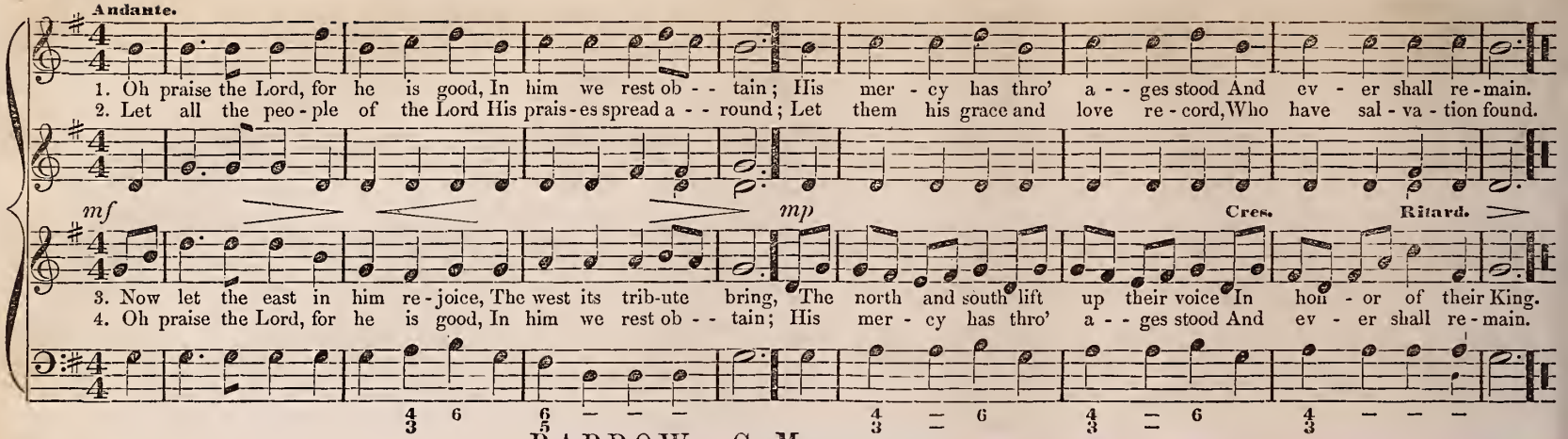
Slowly, with deep feeling.


1. God of my childhood and my youth, The guide of all my days, I have declared thy heavenly truth, And told thy won - drous ways.
2. Wilt thou for - sake my hoa - ry hairs, And leave my faint - ing heart? Who shall sus-tain my sink - ing years, If God, my strength de - part.
mp
Cres.
Dim.
Cres.
3. Let me thy pow'r and truth pro-claim Be - fore the ris - ing age, And leave a sa - vor of thy name When I shall quit the stage.
4. The land of si - lence and of death At - tends my next re - move; Oh may these poor re - mains of breath Teach all the world thy love!

ATTWOOD. C. M., or 8s & 6s.*

Andante.
1. A - wake, a - wake the sa-cred song To our in - car-nate Lord! Let eve-ry heart, and eve-ry tongue, Let eve-ry heart, and every tongue, A - dore th' eternal Word.
2. Then shone almigh - ty power and love, In all their glorious forms, When Je-sus left his throue a - bove, When Je-sus left his throne a-bove, To dwell with sinful worms.
mf
mf
m
Cres.
m
Cres.
f
3. To dwell with mis-ery here be-low, The Saviour left the skies, And stooped to wretchedness and wo, And stooped to wretchedness and wo, That worthless man might rise.
4. A - dor - ing an-gels tuned their songs, To hail the joy - ful day! With rapture, then, let mor-tal tongues, With rapture, then, let mortal tongues, Their grateful worship pay.

* *See the Hymn, "There is an hour of peaceful rest."*

CARL. C. M.

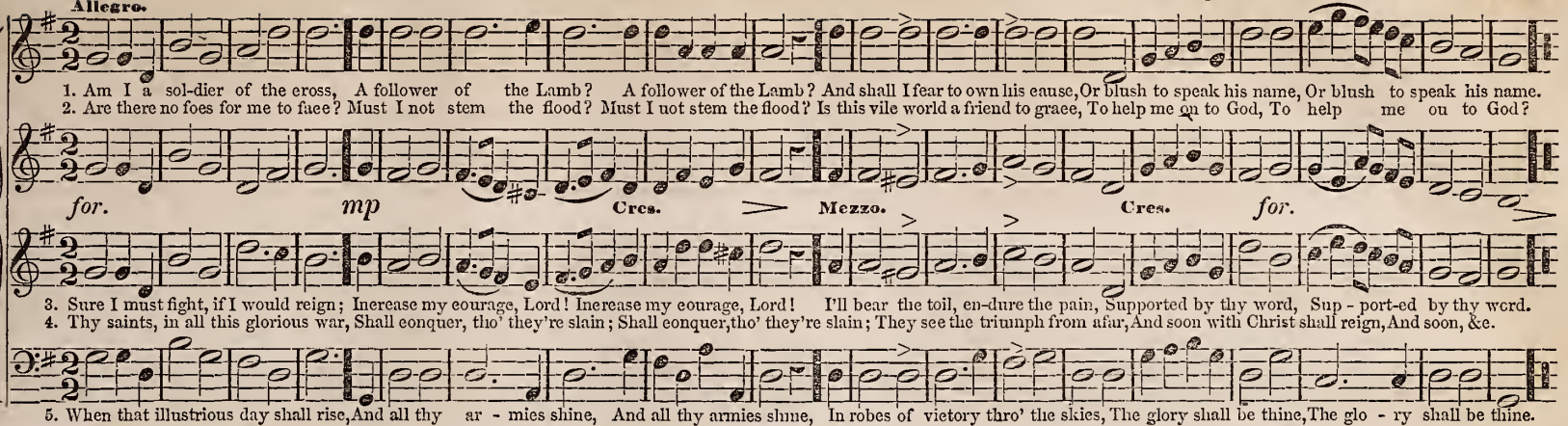

Andante.
1. Oh praise the Lord, for he is good, In him we rest ob - - tain; His mer - cy has thro' a - - ges stood And ev - er shall re - main.
2. Let all the peo - ple of the Lord His prais - es spread a - - round; Let them his grace and love re - cord, Who have sal - va - tion found.
mf
mp
Cres.
Ritard.
3. Now let the east in him re - joice, The west its trib-ute bring, The north and south lift up their voice In hon - or of their King.
4. Oh praise the Lord, for he is good, In him we rest ob - - tain; His mer - cy has thro' a - - ges stood And ev - er shall re - main.

BARROW. C. M. DOUBLE

Andante.

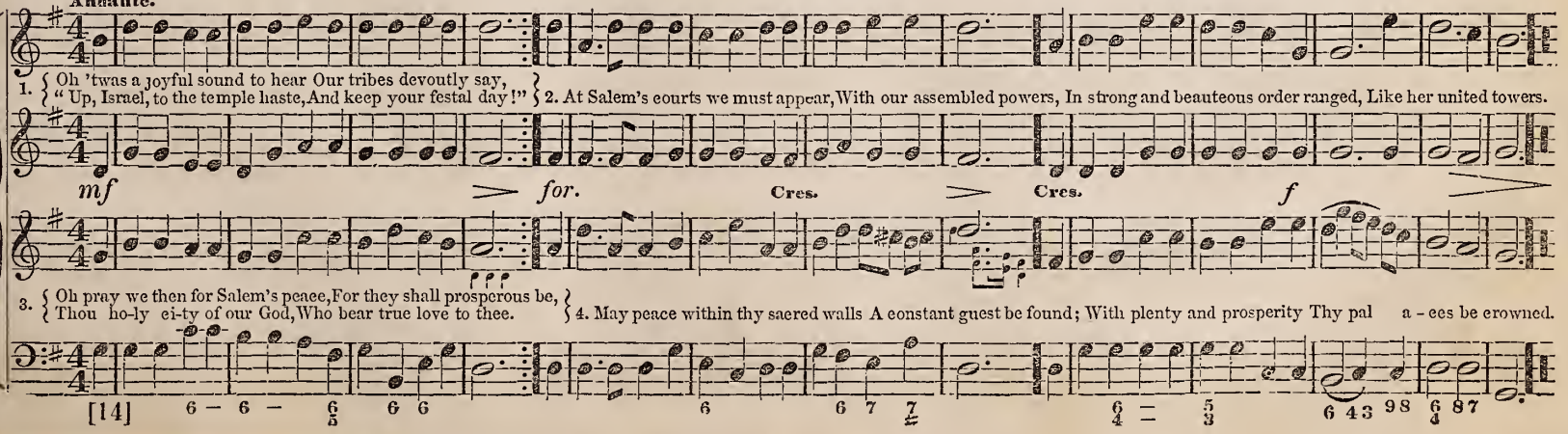
IONS. C. M.

Arranged from FR. COMMER.


Allegro.
1. Am I a sol-dier of the eross, A follower of the Lamb? A follower of the Lamb? And shall I fear to own his eause, Or blush to speak his name, Or blush to speak his name.
2. Are there no foes for me to faee? Must I not stem the flood? Must I not stem the flood? Is this vile world a friend to graee, To help me on to God, To help me on to God?
for.
mp
Cres.
Mezzo.
Cres.
for.
3. Sure I must fight, if I would reign; Increase my courage, Lord! Increase my courage, Lord! I'll bear the toil, en-dure the pain, Supported by thy word, Sup-port-ed by thy word.
4. Thy saints, in all this glorious war, Shall conquer, tho' they're slain; Shall conquer, tho' they're slain; They see the triumph from afar, And soon with Christ shall reign, And soon, &c.
5. When that illustrious day shall rise, And all thy ar-mies shine, And all thy armies shine, In robes of victory thro' the skies, The glory shall be thine, The glo-ry shall be thine.

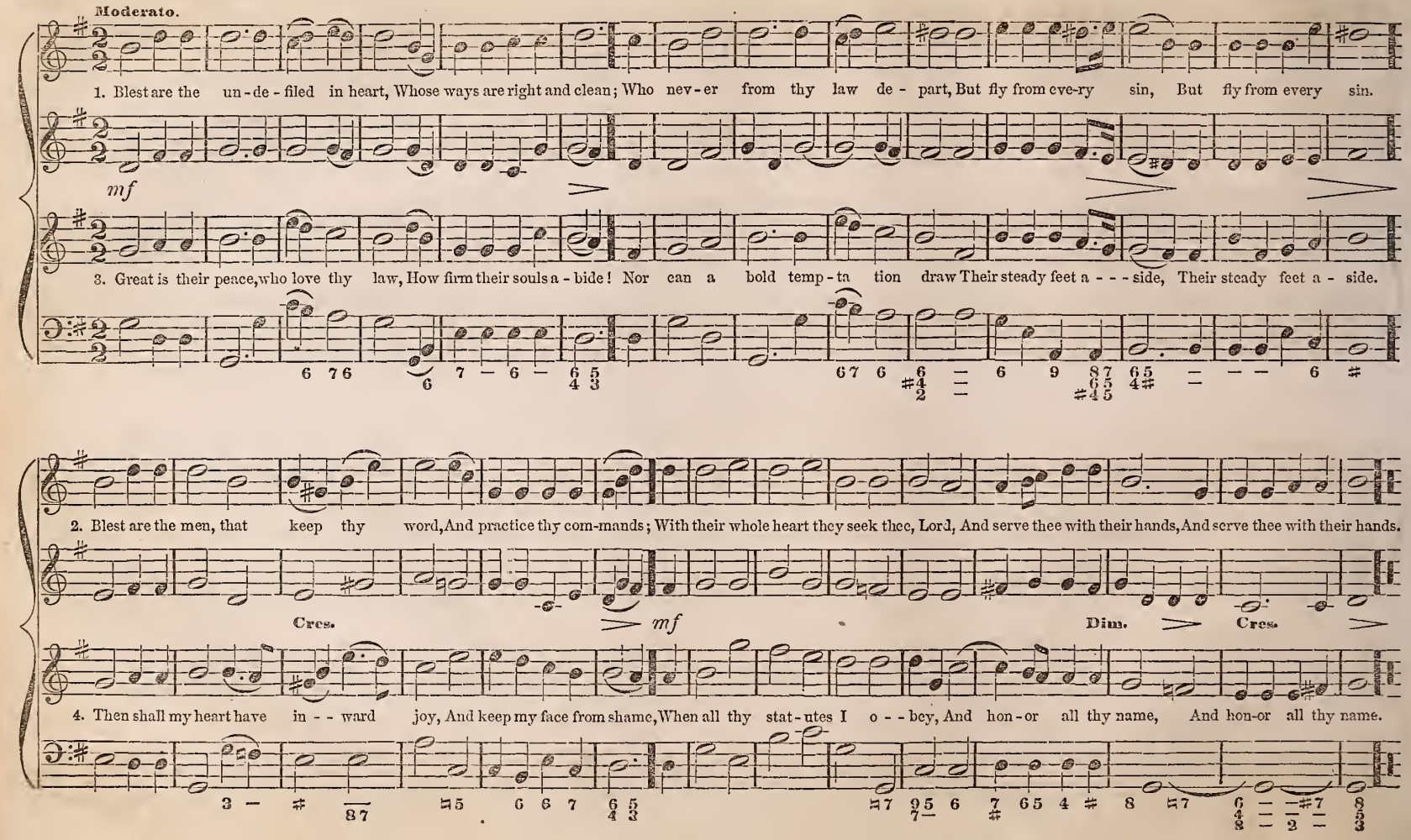
CALEY. C. M. DOUBLE.

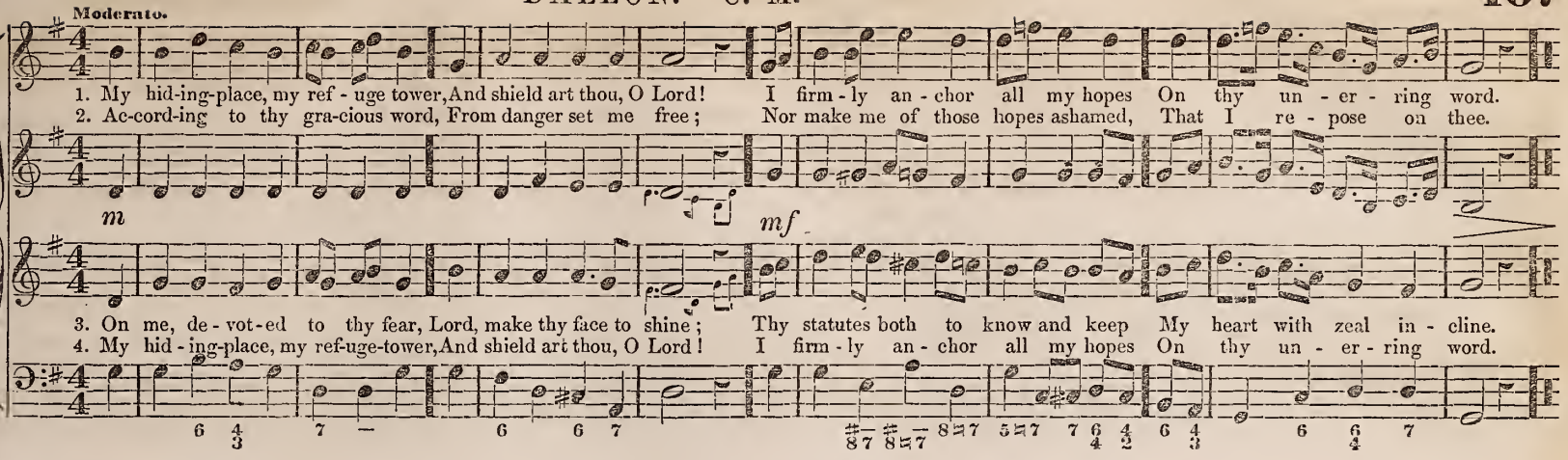
Arranged from J. G. NAUMANN.

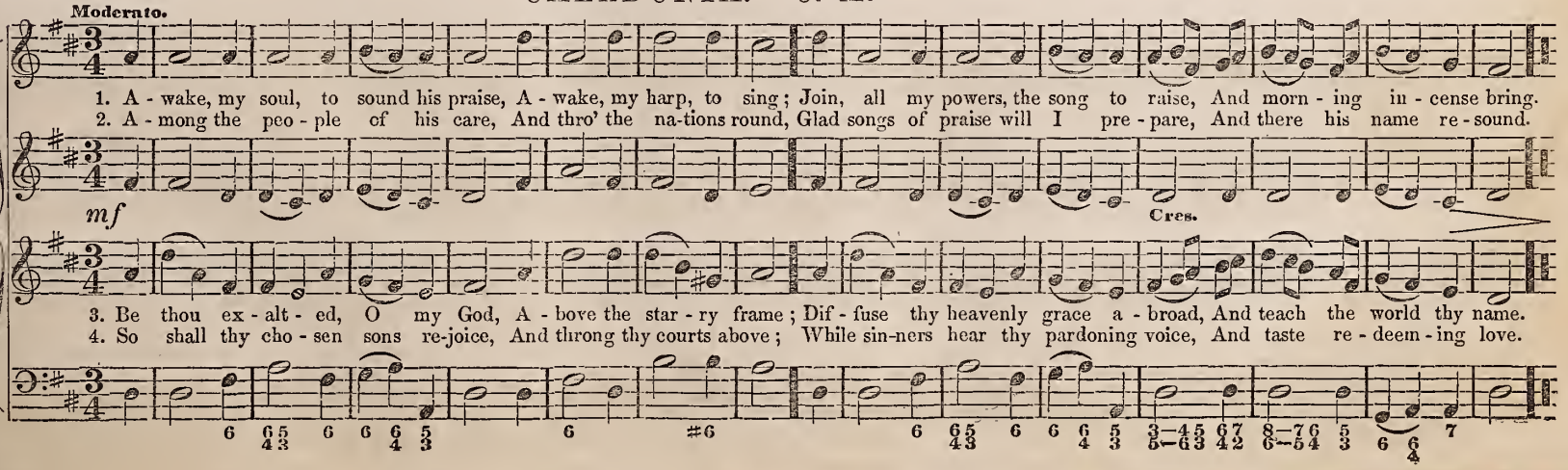

Andante.
1. Oh 'twas a joyful sound to hear Our tribes devoutly say,
"Up, Israel, to the temple haste, And keep your festal day!"
2. At Salem's courts we must appear, With our assembled powers, In strong and beauteous order ranged, Like her united towers.
mf
for.
Cres.
Cres.
f
3. Oh pray we then for Salem's peace, For they shall prosperous be,
Thou ho-ly ci-ty of our God, Who bear true love to thee.
4. May peace within thy sacred walls A constant guest be found; With plenty and prosperity Thy pal-aces be crowned.
[14]

BERLIN. C. M. DOUBLE.

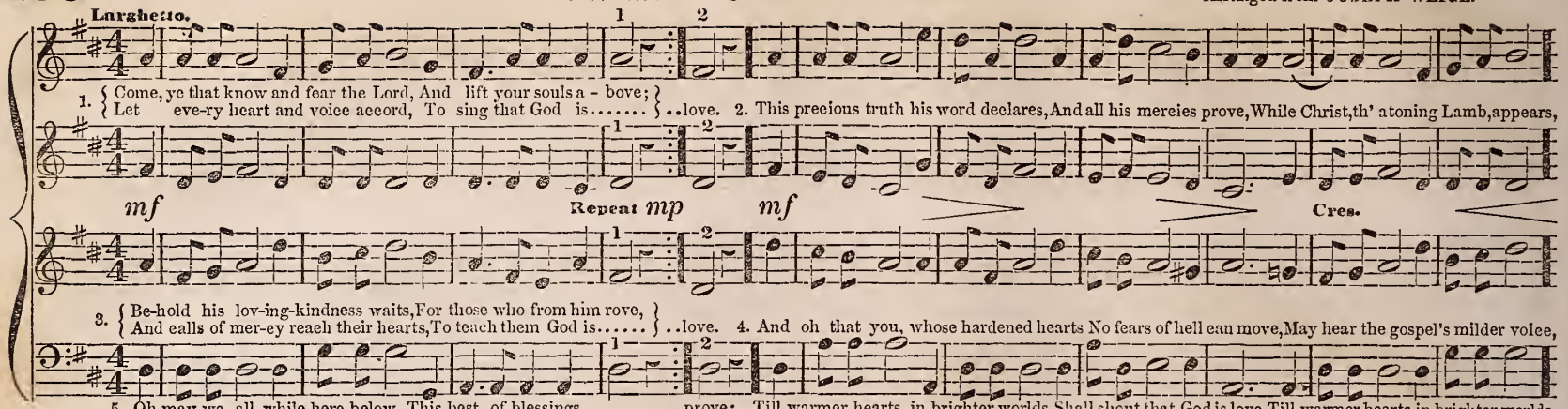
Arranged from MENDELSSOHN.


Moderato.
1. Blest are the un-de-filed in heart, Whose ways are right and clean; Who nev-er from thy law de-part, But fly from eve-ry sin, But fly from every sin.
mf
3. Great is their peace, who love thy law, How firm their souls a-bide! Nor can a bold temp-ta tion draw Their steady feet a---side, Their steady feet a-side.
2. Blest are the men, that keep thy word, And practice thy com-mands; With their whole heart they seek thee, Lord, And serve thee with their hands, And serve thee with their hands.
Cres.
mf
Dim.
Cres.
4. Then shall my heart have in--ward joy, And keep my face from shame, When all thy stat-utes I o--bey, And hon-or all thy name, And hon-or all thy name.

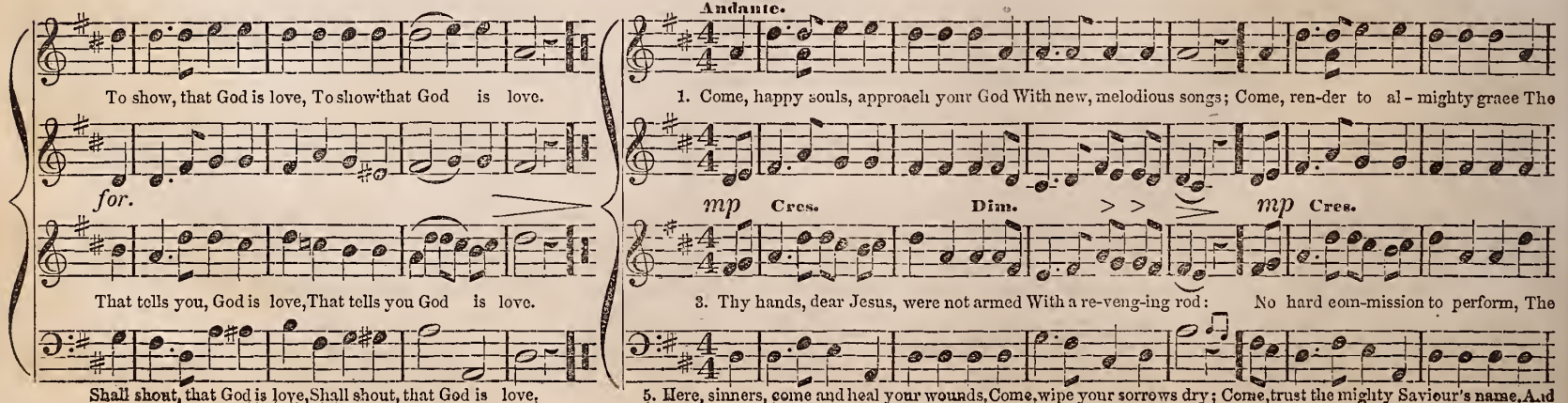
DALLON. C. M.

Moderato.
1. My hid-ing-place, my ref - uge tower, And shield art thou, O Lord! I firm - ly an - chor all my hopes On thy un - er - ring word.
2. Ac-cord-ing to thy gra-cious word, From danger set me free; Nor make me of those hopes ashamed, That I re - pose on thee.
m
mf
3. On me, de - vot-ed to thy fear, Lord, make thy face to shine; Thy statutes both to know and keep My heart with zeal in - cline.
4. My hid - ing-place, my ref-uge-tower, And shield art thou, O Lord! I firm - ly an - chor all my hopes On thy un - er - ring word.

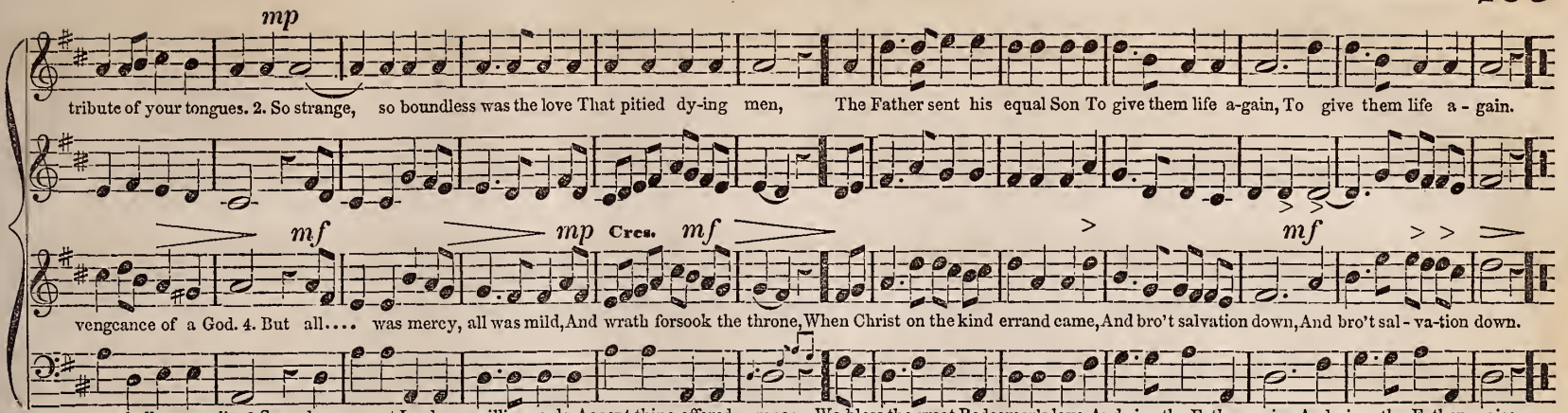
CALEDONIA. C. M.

Moderato.
1. A - wake, my soul, to sound his praise, A - wake, my harp, to sing; Join, all my powers, the song to raise, And morn - ing in - cense bring.
2. A - mong the peo - ple of his care, And thro' the na-tions round, Glad songs of praise will I pre - pare, And there his name re - sound.
mf
Cres.
3. Be thou ex - alt - ed, O my God, A - bove the star - ry frame; Dif - fuse thy heavenly grace a - broad, And teach the world thy name.
4. So shall thy cho - sen sons re-joice, And throng thy courts above; While sin-ners hear thy pardoning voice, And taste re - deem - ing love.

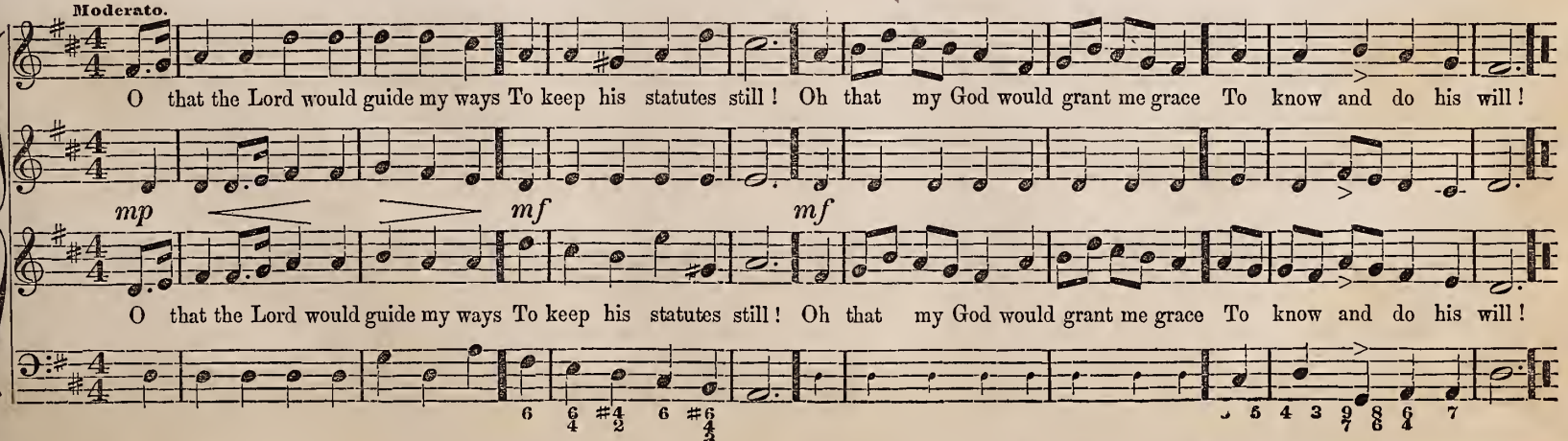
SWISS. C. M.

Arranged from JOSEPH WEIGL.

Larghetto.
1. { Come, ye that know and fear the Lord, And lift your souls a - bove; } Let eve-ry heart and voice accord, To sing that God is..... } ..love.
2. This precious truth his word declares, And all his mercies prove, While Christ, th' atoning Lamb, appears,
mf
Repeat mp
mf
Cres.
3. { Be-hold his lov-ing-kindness waits, For those who from him rove, } And calls of mer-cy reach their hearts, To teach them God is..... } ..love.
4. And oh that you, whose hardened hearts No fears of hell can move, May hear the gospel's milder voice,
5. Oh may we all, while here below, This best of blessings.....prove; Till warmer hearts, in brighter worlds, Shall shout that God is love, Till warmer hearts, in brighter worlds,

CHAPMAN. C. M. DOUBLE.

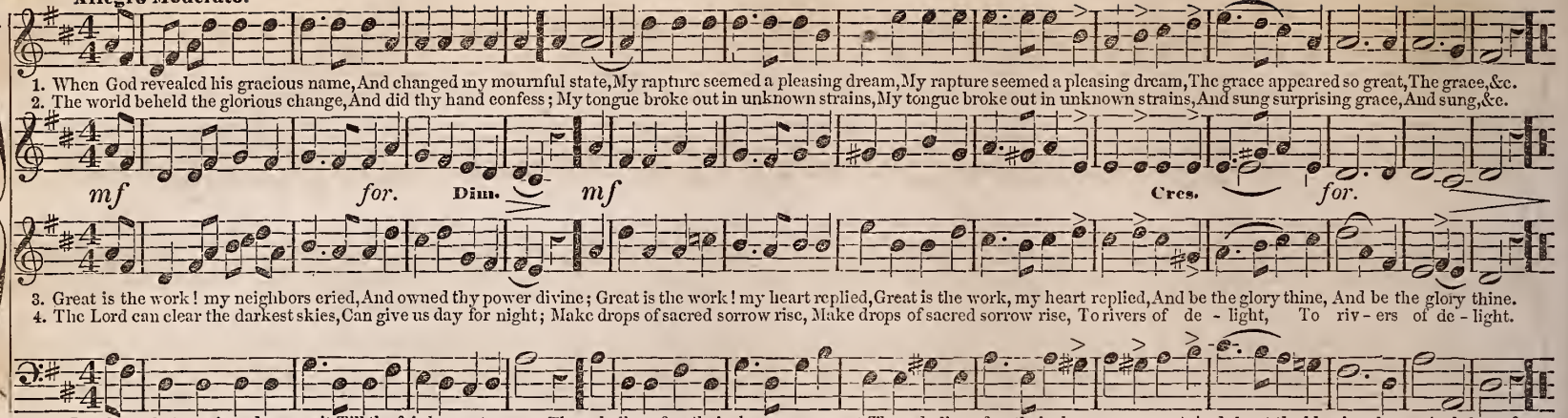
Arranged from MICHAEL HAYDN.

To show, that God is love, To show that God is love.
for.
That tells you, God is love, That tells you God is love.
Shall shout, that God is love, Shall shout, that God is love.
Andante.
1. Come, happy souls, approach your God With new, melodious songs; Come, ren-der to al - mighty grace The
mp
Cres.
Dim.
mp
Cres.
3. Thy hands, dear Jesus, were not armed With a re-veng-ing rod: No hard com-mission to perform, The
5. Here, sinners, come and heal your wounds, Come, wipe your sorrows dry; Come, trust the mighty Saviour's name. And


mp
tribute of your tongues. 2. So strange, so boundless was the love That pitied dy-ing men, The Father sent his equal Son To give them life a-gain, To give them life a - gain.
mf
mp
Cres.
mf
mf
vengeance of a God. 4. But all.... was mercy, all was mild, And wrath forsook the throne, When Christ on the kind errand came, And bro't salvation down, And bro't sal - va-tion down.
you shall never die. 6. See, dear - - est Lord, our willing souls Accept thine offered grace; We bless the great Redeemer's love, And give the Father praise, And give the Father praise.

LAWN. C. M.

Moderato.
O that the Lord would guide my ways To keep his statutes still! Oh that my God would grant me grace To know and do his will!
mp
mf
mf
O that the Lord would guide my ways To keep his statutes still! Oh that my God would grant me grace To know and do his will!

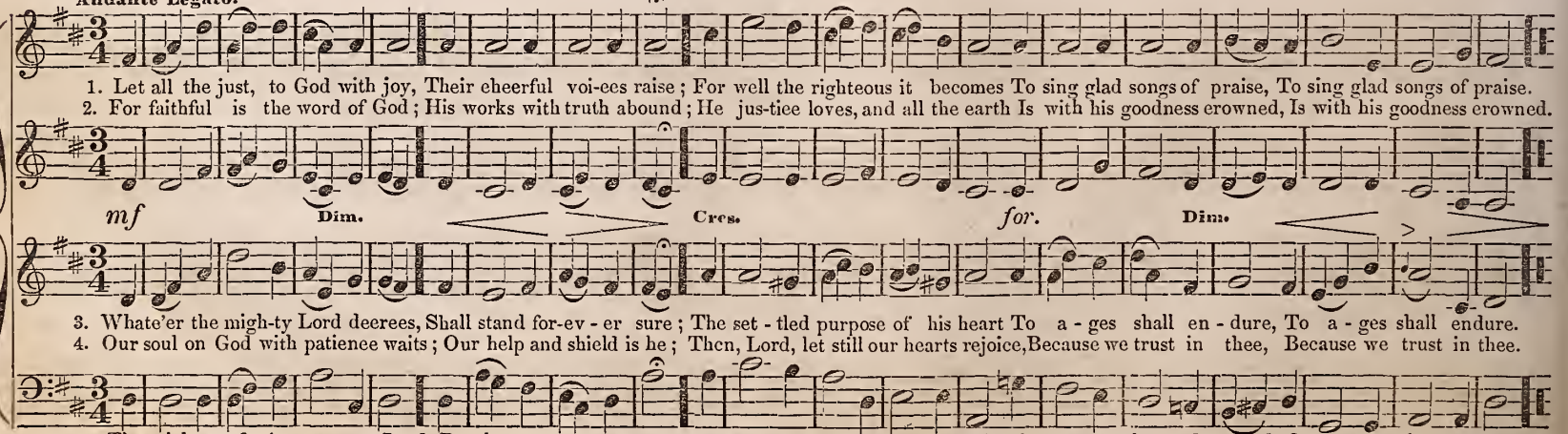
KELWAY. C. M.

Allegro Moderato.


1. When God revealed his gracious name, And changed my mournful state, My rapture seemed a pleasing dream, My rapture seemed a pleasing dream, The grace appeared so great, The grace, &c.
2. The world beheld the glorious change, And did thy hand confess; My tongue broke out in unknown strains, My tongue broke out in unknown strains, And sung surprising grace, And sung, &c.
mf
for.
Dim.
mf
Cres.
for.
3. Great is the work! my neighbors cried, And owned thy power divine; Great is the work! my heart replied, Great is the work, my heart replied, And be the glory thine, And be the glory thine.
4. The Lord can clear the darkest skies, Can give us day for night; Make drops of sacred sorrow rise, Make drops of sacred sorrow rise, To rivers of de - light, To riv - ers of de - light.
5. Let those that sow in sadness wait Till the fair harvest come; They shall confess their sheaves are great, They shall confess their sheaves are great, And shout the blessings home, And shout, &c.

FORTH. C. M.

Andante Legato.


1. Let all the just, to God with joy, Their cheerful voi-ces raise; For well the righteous it becomes To sing glad songs of praise, To sing glad songs of praise.
2. For faithful is the word of God; His works with truth abound; He jus-tice loves, and all the earth Is with his goodness crowned, Is with his goodness crowned.
mf
Dim.
Cres.
for.
Dim.
3. Whate'er the migh-ty Lord decrees, Shall stand for-ev - er sure; The set - tled purpose of his heart To a - ges shall en - dure, To a - ges shall endure.
4. Our soul on God with patience waits; Our help and shield is he; Then, Lord, let still our hearts rejoice, Because we trust in thee, Because we trust in thee.
5. The rich-es of thy mer - cy, Lord, Do thou to us ex-tend; Since we, for all we want or wish, On thee a - lone de - pend, On thee a - lone de-pend.

MODENA. C. M.

Allegro.

1. Hosanna to our conquering King! All hail, in-car-nate Love! All hail, in - car-nate Love! Ten thousand songs and glories wait To crown thy head above, To crown thy head a - bove.

for.

2. Thy victories and thy deathless fame Thro' all the world shall run, Thro' all the world shall run, And ev-er-last-ing ages sing The triumphs thou hast won, The triumphs thou hast won.

BOSWELL. C. M.*

Arranged from GLUCK.

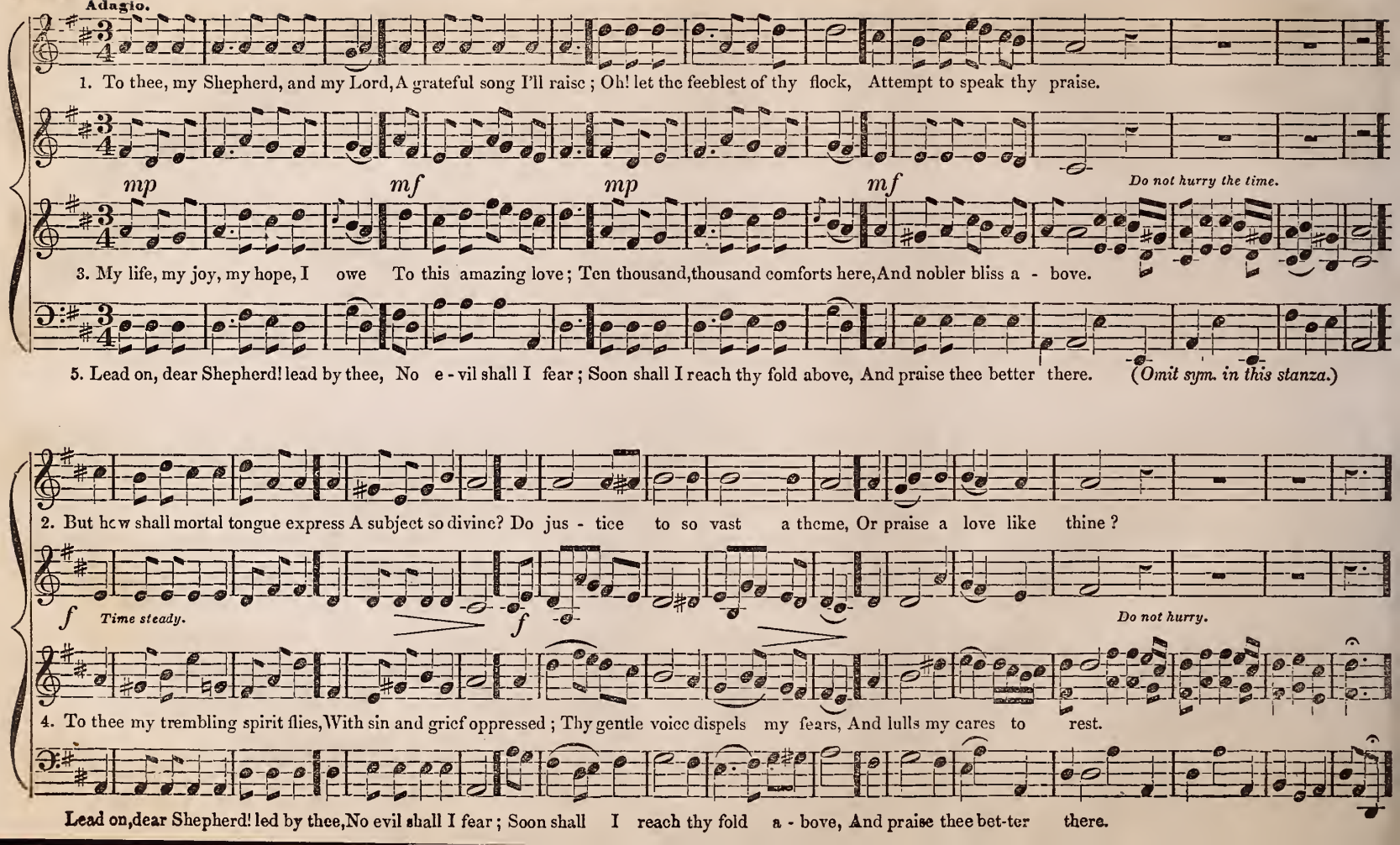
Andante Grazioso.

1. 'Twas in the watches of the night, I thought up - on thy power; I kept thy love - ly face in sight, A - mid the dark - est hour.
2. While I lay resting on my bed, My soul a - rose on high; My God, my life, my hope, I said, Bring thy sal - va - tion nigh.

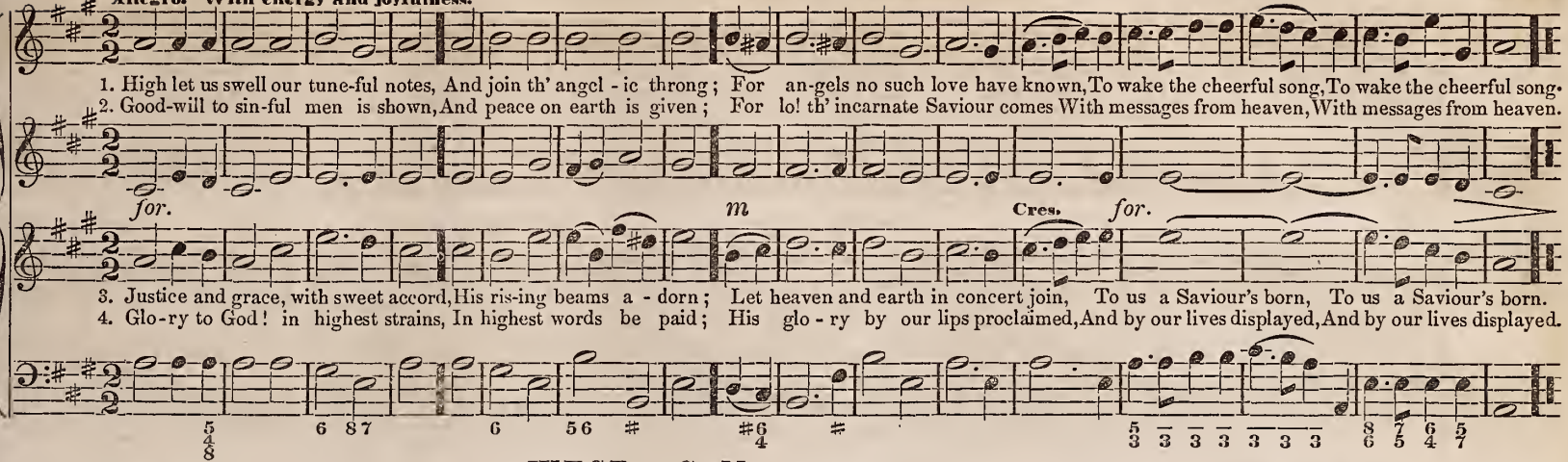
mp Cres. *mf*

3. I strive to mount thy ho - ly hill, I walk the heavenly road; Thy glo-ries all my spir - it fill, While I commune with God.
4. Thy mer - cy stretches o'er my head, The shadow of thy wing; My heart re - joic - es in thine aid, And I thy prais - es sing.

* *A beautiful specimen of maturity of judgment, cultivation of taste, and simplicity and elegance of diction*

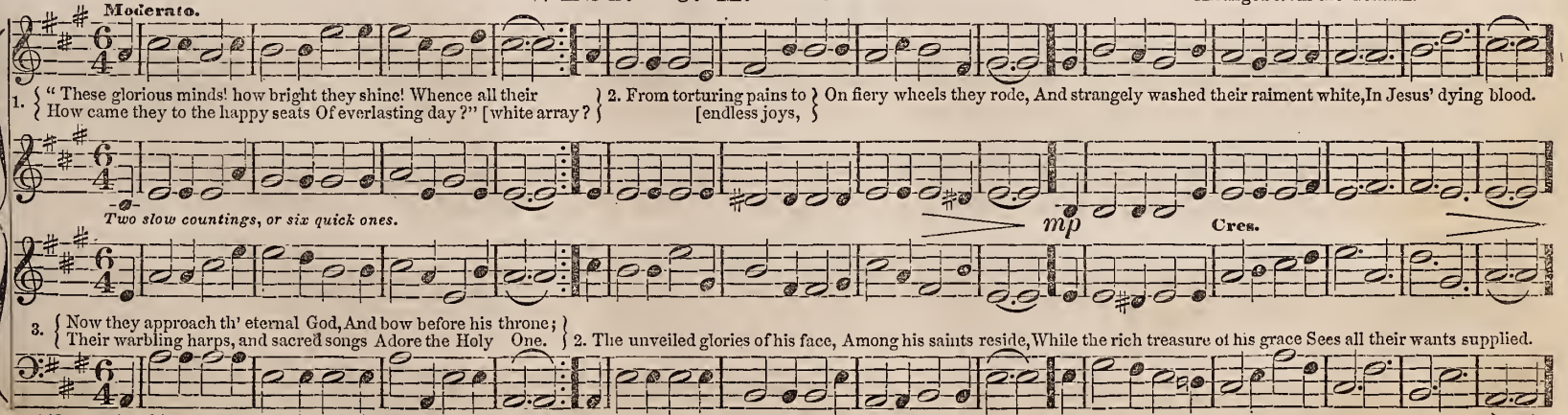
ALMONTON. C. M.

Adagio.
1. To thee, my Shepherd, and my Lord, A grateful song I'll raise ; Oh! let the feeblest of thy flock, Attempt to speak thy praise.
mp
mf
mp
mf
Do not hurry the time.
3. My life, my joy, my hope, I owe To this amazing love ; Ten thousand, thousand comforts here, And nobler bliss a - bove.
5. Lead on, dear Shepherd! lead by thee, No e - vil shall I fear ; Soon shall I reach thy fold above, And praise thee better there. (Omit sym. in this stanza.)
2. But how shall mortal tongue express A subject so divine? Do jus - tice to so vast a theme, Or praise a love like thine ?
f
Time steady.
f
Do not hurry.
4. To thee my trembling spirit flies, With sin and grief oppressed ; Thy gentle voice dispels my fears, And lulls my cares to rest.
Lead on, dear Shepherd! led by thee, No evil shall I fear ; Soon shall I reach thy fold a - bove, And praise thee bet-ter there.

BOSWORTH. C. M.

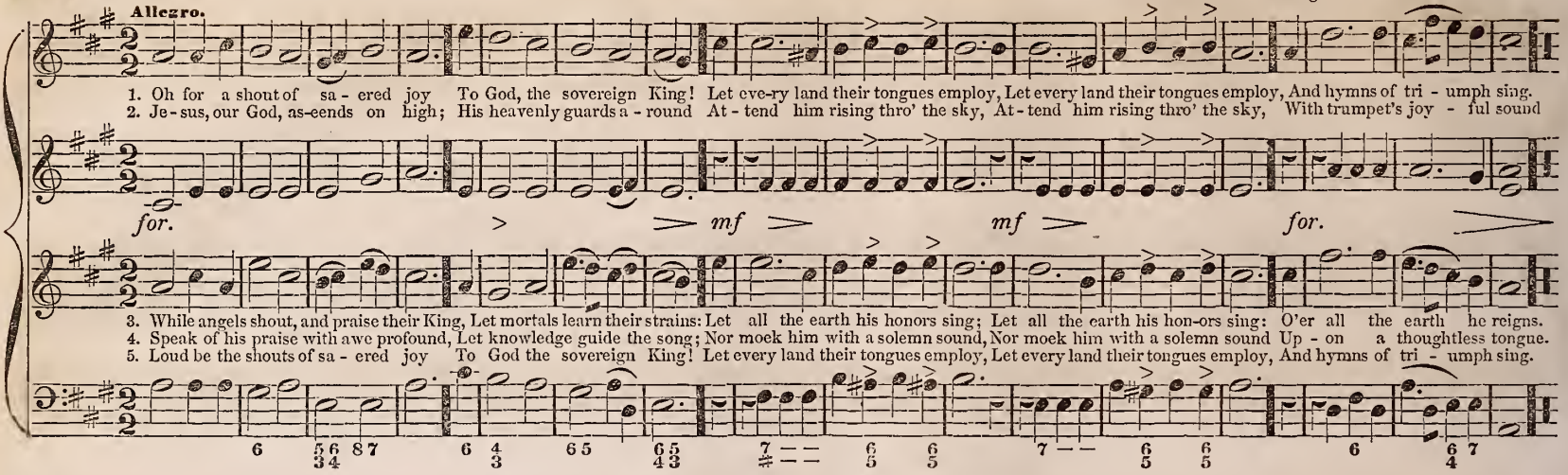

Allegro. With energy and joyfulness.
1. High let us swell our tune-ful notes, And join th' angel - ic throng; For an-gels no such love have known, To wake the cheerful song, To wake the cheerful song.
2. Good-will to sin-ful men is shown, And peace on earth is given; For lo! th' incarnate Saviour comes With messages from heaven, With messages from heaven.
for.
m
Cres.
for.
3. Justice and grace, with sweet accord, His ris-ing beams a - dorn; Let heaven and earth in concert join, To us a Saviour's born, To us a Saviour's born.
4. Glo-ry to God! in highest strains, In highest words be paid; His glo - ry by our lips proclaimed, And by our lives displayed, And by our lives displayed.

WEST. C. M. DOUBLE.

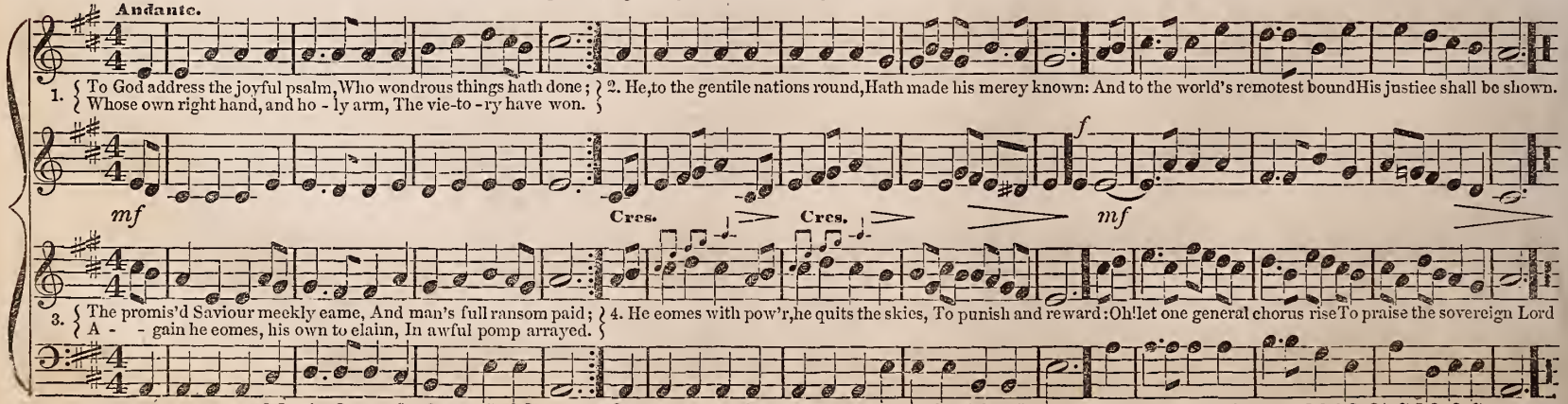
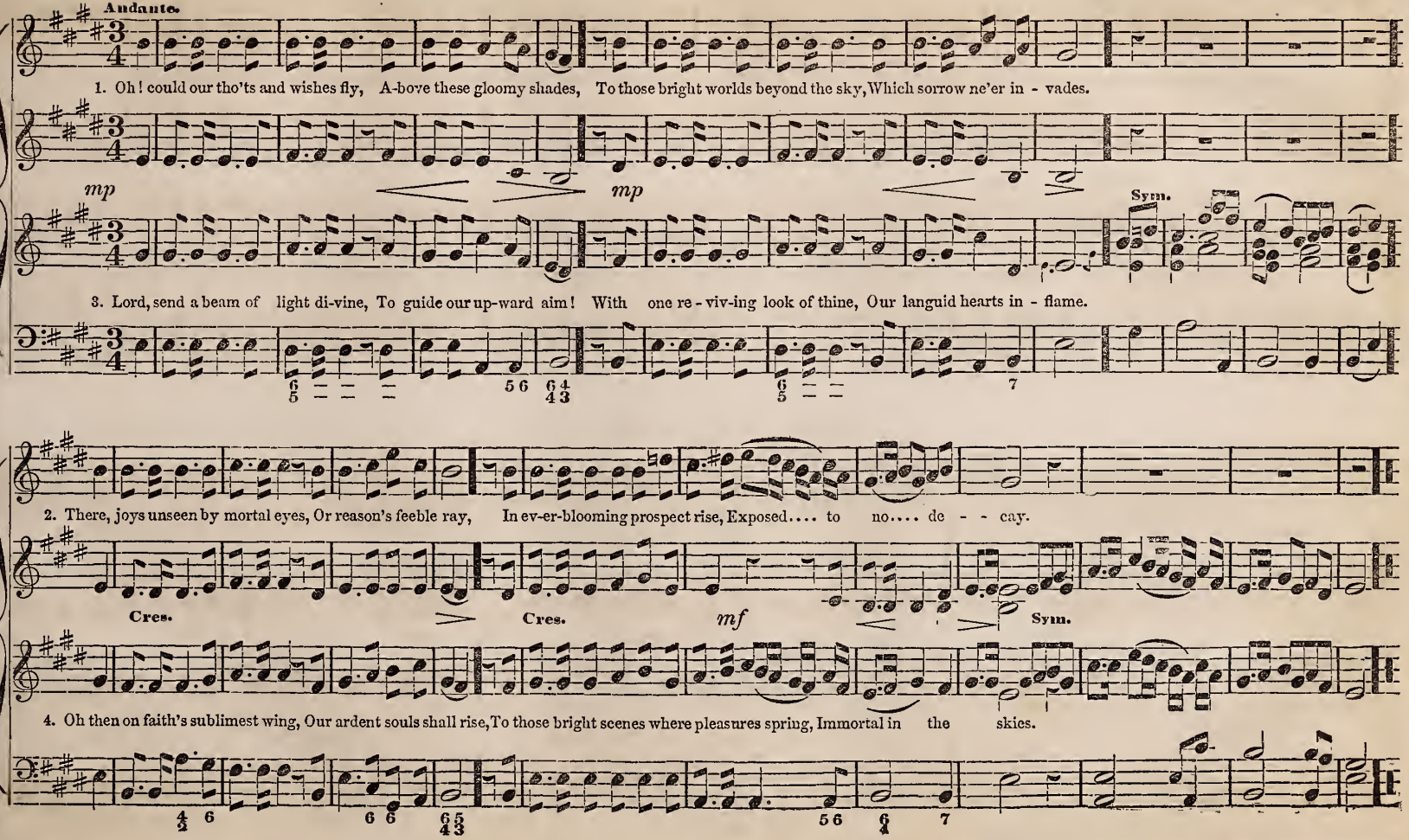
Arranged from the German.


Moderato.
1. "These glorious minds! how bright they shine! Whence all their white array?
How came they to the happy seats Of everlasting day?"
2. From torturing pains to endless joys, On fiery wheels they rode, And strangely washed their raiment white, In Jesus' dying blood.
Two slow countings, or six quick ones.
mp
Cres.
3. Now they approach th' eternal God, And bow before his throne;
Their warbling harps, and sacred songs Adore the Holy One.
2. The unveiled glories of his face, Among his saints reside, While the rich treasure of his grace Sees all their wants supplied.
Tormenting thirst shall leave their souls, And hunger flee as fast;
The fruit of life's immortal tree, Shall be their sweet re - past.
6. The Lamb shall lead his heavenly flock Where living fountains rise; And love divine shall wipe away The sorrows of their eyes

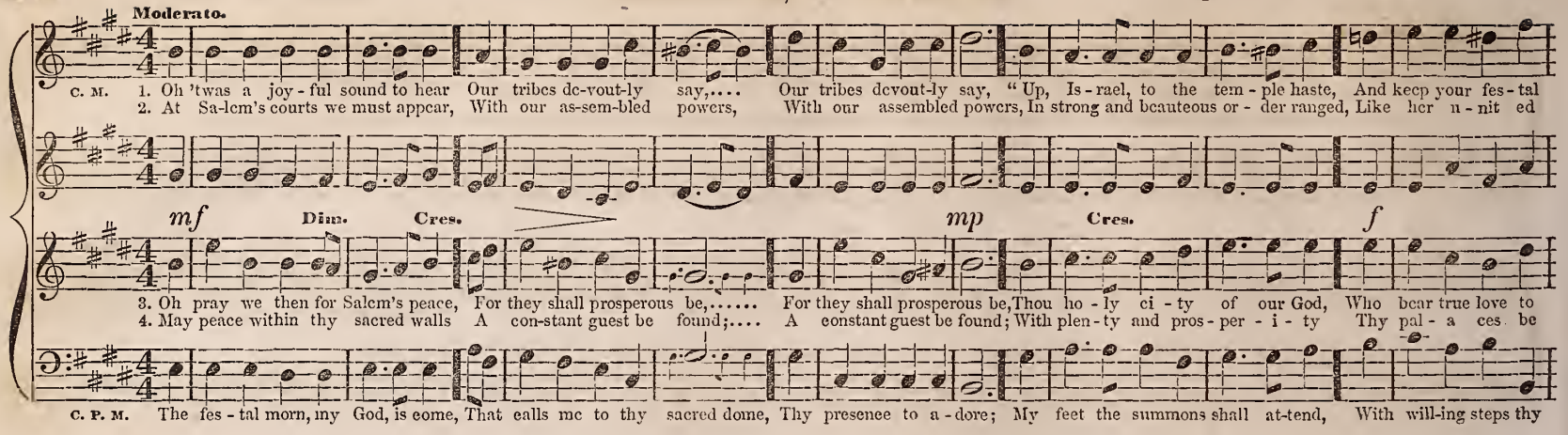
SANDAL. C. M.

Arranged from a Russian Tune,
St. Petersburg Collection.

Allegro.
1. Oh for a shout of sa - cred joy To God, the sovereign King! Let eve-ry land their tongues employ, Let every land their tongues employ, And hymns of tri - umph sing.
2. Je - sus, our God, as-cends on high; His heavenly guards a - round At - tend him rising thro' the sky, At - tend him rising thro' the sky, With trumpet's joy - ful sound
for.
mf
mf
for.
3. While angels shout, and praise their King, Let mortals learn their strains: Let all the earth his honors sing; Let all the earth his hon-ors sing: O'er all the earth he reigns.
4. Speak of his praise with awe profound, Let knowledge guide the song; Nor mock him with a solemn sound, Nor mock him with a solemn sound Up - on a thoughtless tongue.
5. Loud be the shouts of sa - cred joy To God the sovereign King! Let every land their tongues employ, Let every land their tongues employ, And hymns of tri - umph sing.

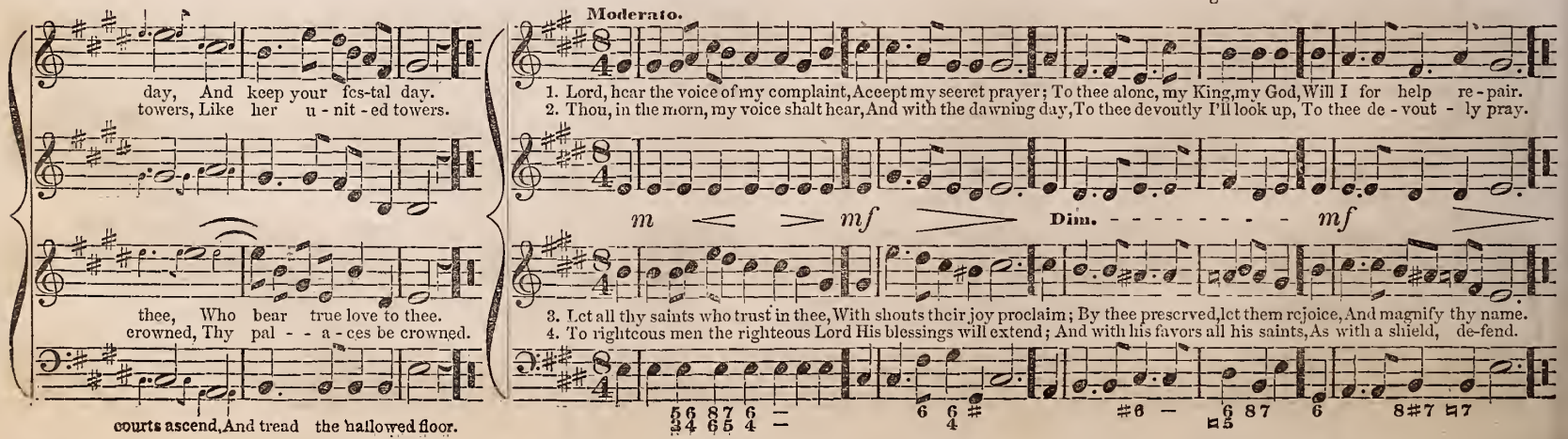
CANONGATE. C. M. DOUBLE.

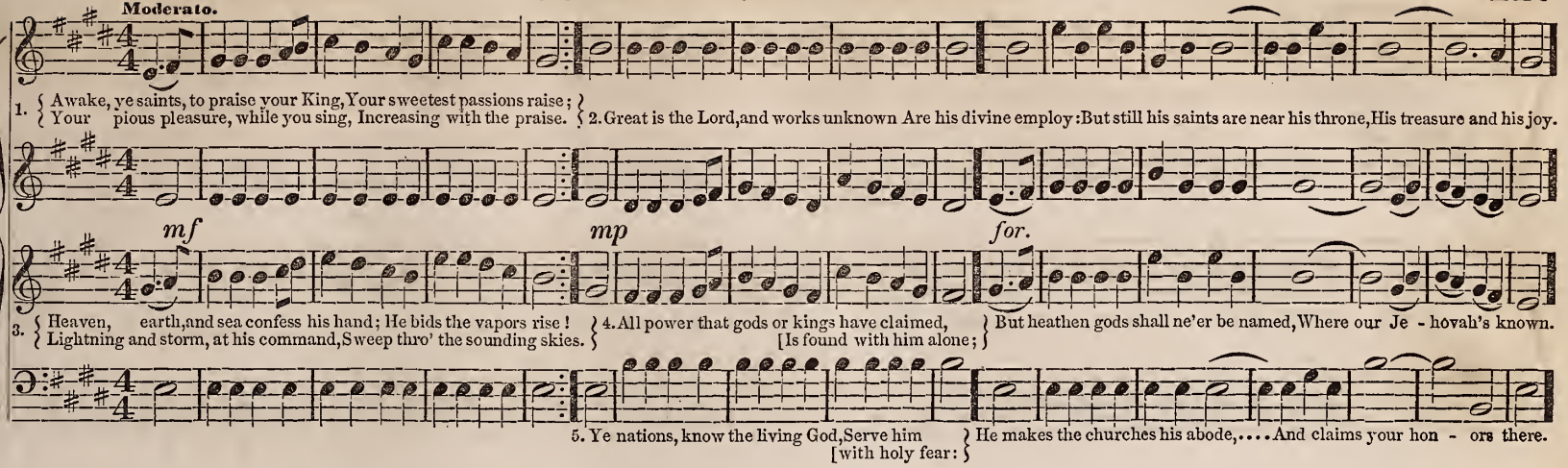

Andante.
1. To God address the joyful psalm, Who wondrous things hath done; 2. He, to the gentile nations round, Hath made his merey known: And to the world's remotest bound His justiee shall be shown.
Whose own right hand, and ho - ly arm, The vie-to - ry have won.
mf
Cres.
Cres.
f
mf
3. The promis'd Saviour meekly eame, And man's full ransom paid; 4. He eomes with pow'r, he quits the skies, To punish and reward: Oh! let one general chorus rise To praise the sovereign Lord
A - - gain he eomes, his own to elaim, In awful pomp arrayed.

Andante.
1. Oh! could our tho'ts and wishes fly, A-bove these gloomy shades, To those bright worlds beyond the sky, Which sorrow ne'er in - vades.
mp
mp
Sym.
3. Lord, send a beam of light di-vine, To guide our up-ward aim! With one re - viv-ing look of thine, Our languid hearts in - flame.
2. There, joys unseen by mortal eyes, Or reason's feeble ray, In ev-er-blooming prospect rise, Exposed.... to no.... de - - cay.
Cres.
Cres.
mf
Sym.
4. Oh then on faith's sublimest wing, Our ardent souls shall rise, To those bright scenes where pleasures spring, Immortal in the skies.

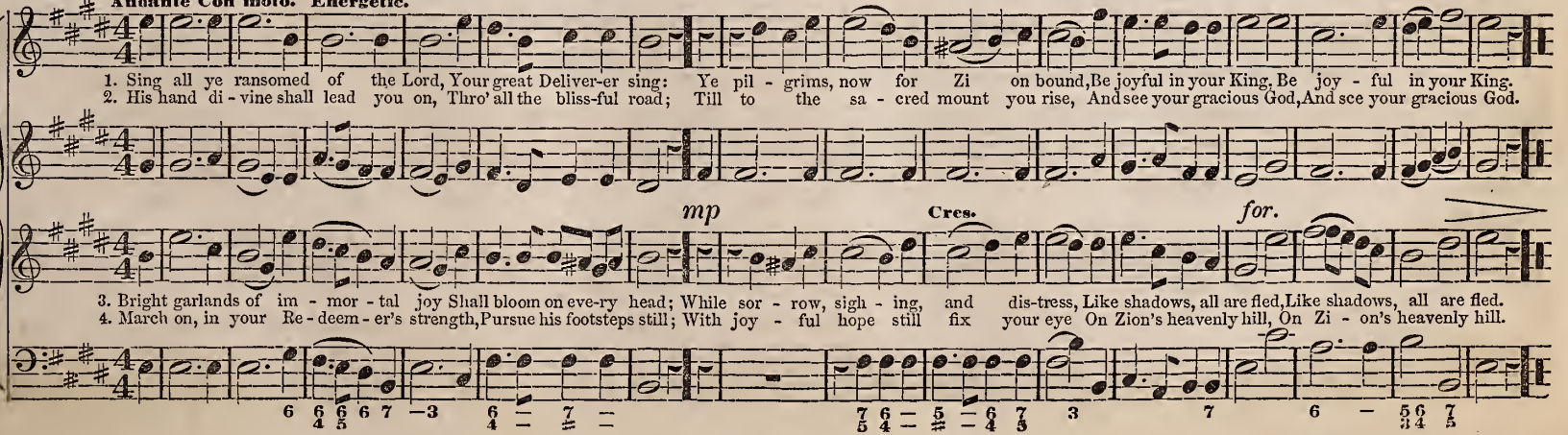
EWTON. C. M., or C. P. M.

Arranged from FR. SCHUBERT.

Moderato.
C. M. 1. Oh 'twas a joy - ful sound to hear Our tribes de-vout-ly say,.... Our tribes devout-ly say, "Up, Is - rael, to the tem - ple haste, And keep your fes - tal
2. At Sa-lem's courts we must appear, With our as-sem-bled powers, With our assembled powers, In strong and beauteous or - der ranged, Like her u - nit ed
mf Dim. Cres. mp Cres. f
3. Oh pray we then for Salem's peace, For they shall prosperous be,..... For they shall prosperous be, Thou ho - ly ci - ty of our God, Who bear true love to
4. May peace within thy sacred walls A con-stant guest be found;.... A constant guest be found; With plen - ty and pros - per - i - ty Thy pal - a ces be
C. P. M. The fes - tal morn, my God, is come, That calls me to thy sacred dome, Thy presence to a - dore; My feet the summons shall at-tend, With will-ing steps thy

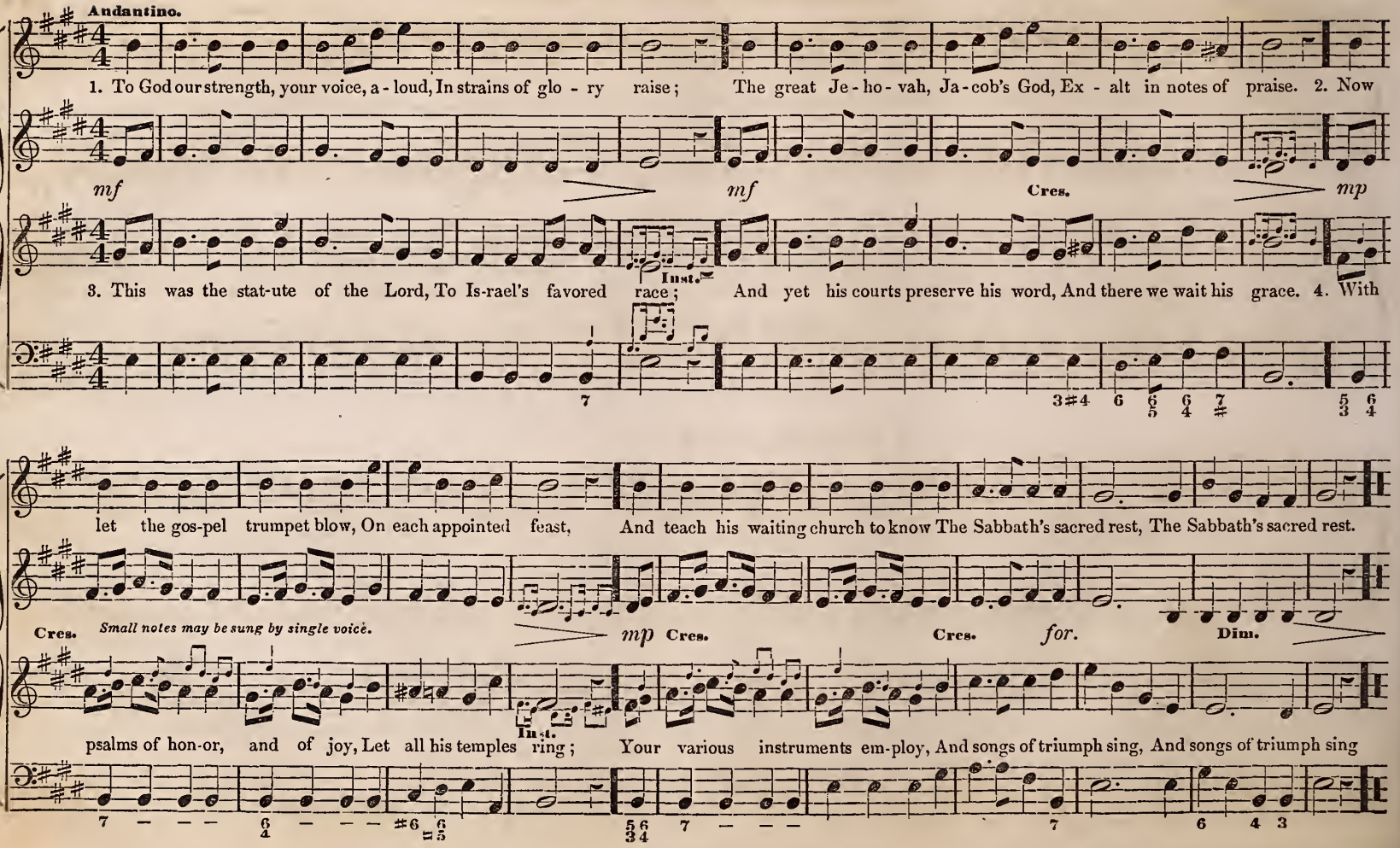
HEWINS. C. M.

Arranged from FR. SCHUBERT.

Moderato.
day, And keep your fes-tal day.
towers, Like her u - nit - ed towers.
1. Lord, hear the voice of my complaint, Accept my secret prayer; To thee alone, my King, my God, Will I for help re - pair.
2. Thou, in the morn, my voice shalt hear, And with the dawning day, To thee devoutly I'll look up, To thee de - vout - ly pray.
m mf Dim. mf
thee, Who bear true love to thee.
crowned, Thy pal - - a - ces be crowned.
3. Let all thy saints who trust in thee, With shouts their joy proclaim; By thee preserved, let them rejoice, And magnify thy name.
4. To righteous men the righteous Lord His blessings will extend; And with his favors all his saints, As with a shield, de-fend.
courts ascend, And tread the hallowed floor.

COSMER. C. M. DOUBLE.

Moderato.
1. Awake, ye saints, to praise your King, Your sweetest passions raise; Your pious pleasure, while you sing, Increasing with the praise.
2. Great is the Lord, and works unknown Are his divine employ: But still his saints are near his throne, His treasure and his joy.
mf
mp
for.
3. Heaven, earth, and sea confess his hand; He bids the vapors rise! Lightning and storm, at his command, Sweep thro' the sounding skies.
4. All power that gods or kings have claimed, [Is found with him alone; But heathen gods shall ne'er be named, Where our Je - hovah's known.
5. Ye nations, know the living God, Serve him [with holy fear: He makes the churches his abode, ... And claims your hon - ors there.

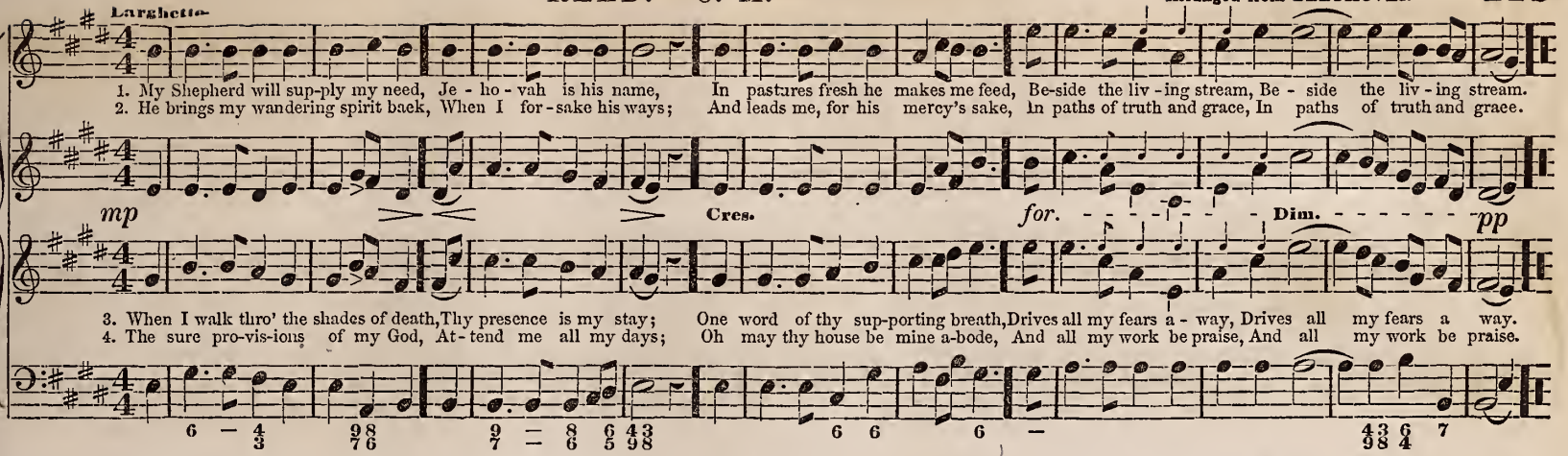
RINTON. C. M.

Andante Con moto. Energetic.
1. Sing all ye ransomed of the Lord, Your great Deliver-er sing: Ye pil - grims, now for Zi on bound, Be joyful in your King, Be joy - ful in your King.
2. His hand di - vine shall lead you on, Thro' all the bliss-ful road; Till to the sa - cred mount you rise, And see your gracious God, And see your gracious God.
mp
Cres.
for.
3. Bright garlands of im - mor - tal joy Shall bloom on eve-ry head; While sor - row, sigh - ing, and dis-tress, Like shadows, all are fled, Like shadows, all are fled.
4. March on, in your Re - deem - er's strength, Pursue his footsteps still; With joy - ful hope still fix your eye On Zion's heavenly hill, On Zi - on's heavenly hill.

CRANBY. C. M. DOUBLE.

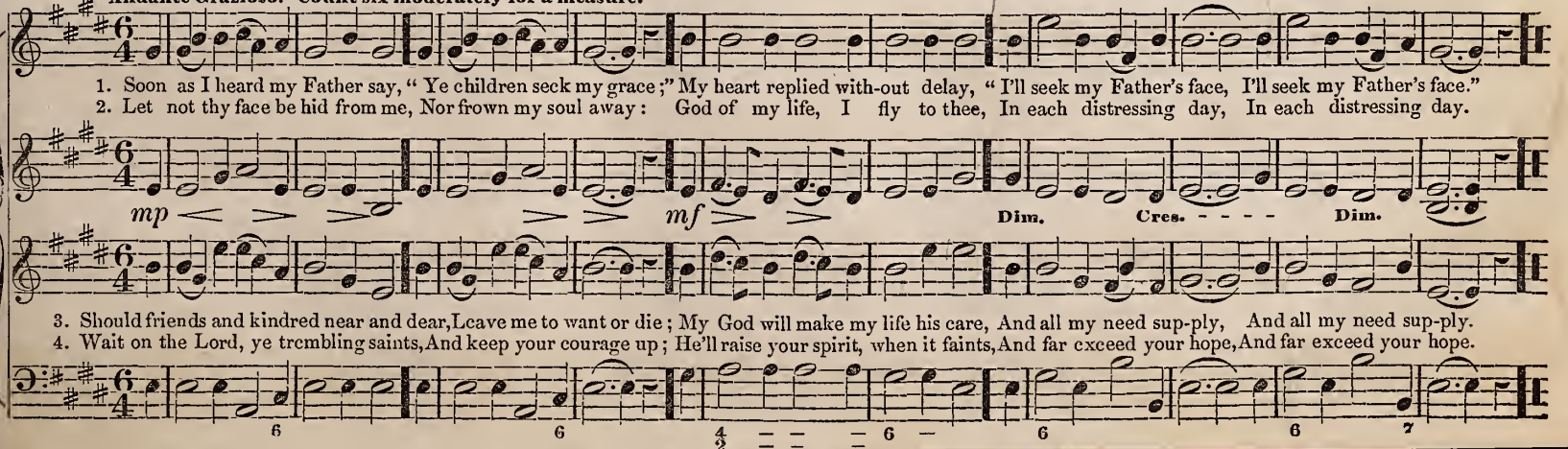
Arranged from FR. SCHUBERT.

Andantino.
1. To God our strength, your voice, a - loud, In strains of glo - ry raise; The great Je - ho - vah, Ja - cob's God, Ex - alt in notes of praise. 2. Now
mf
mf
Cres.
mp
Inst.
3. This was the stat-ute of the Lord, To Is-rael's favored race; And yet his courts preserve his word, And there we wait his grace. 4. With
let the gos-pel trumpet blow, On each appointed feast, And teach his waiting church to know The Sabbath's sacred rest, The Sabbath's sacred rest.
Cres.
Small notes may be sung by single voice.
mp
Cres.
Cres.
for.
Dim.
Inst.
psalms of hon-or, and of joy, Let all his temples ring; Your various instruments em-ploy, And songs of triumph sing, And songs of triumph sing

REED. C. M.

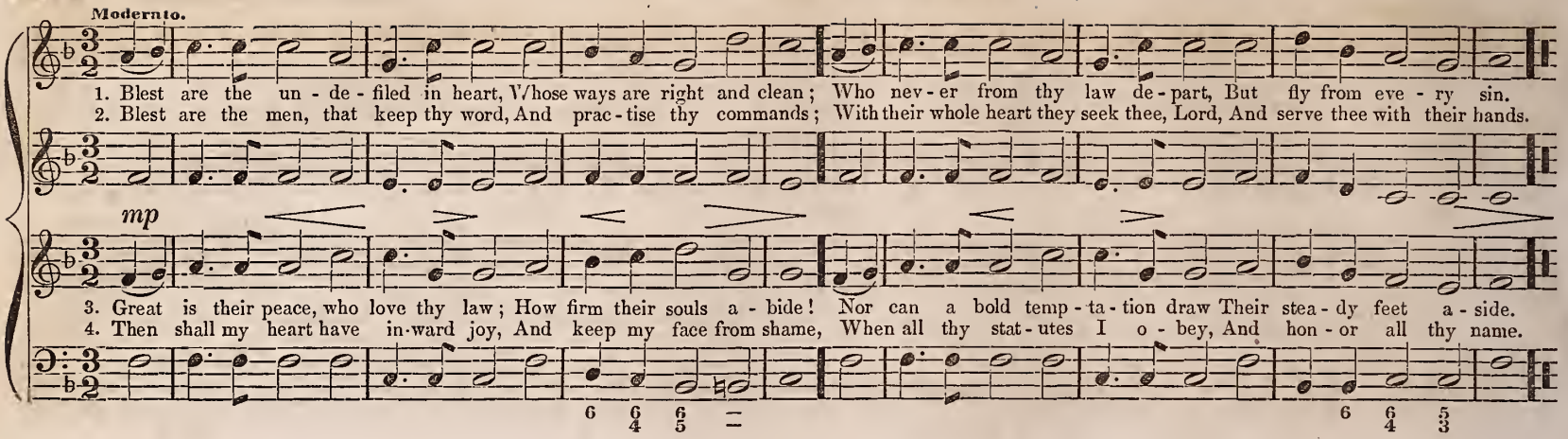
Arranged from BEETHOVEN

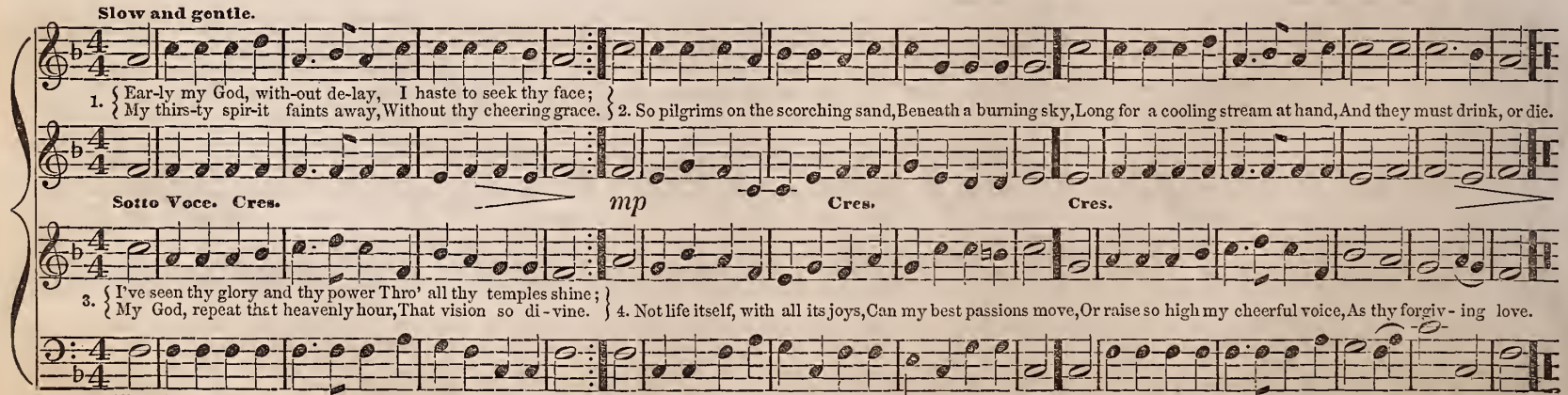

Larghetto.
1. My Shepherd will sup-ply my need, Je - ho - vah is his name, In pastures fresh he makes me feed, Be-side the liv - ing stream, Be - side the liv - ing stream.
2. He brings my wandering spirit back, When I for - sake his ways; And leads me, for his mercy's sake, In paths of truth and grace, In paths of truth and grace.
mp
Cres.
for.
Dim.
pp
3. When I walk thro' the shades of death, Thy presence is my stay; One word of thy sup-porting breath, Drives all my fears a - way, Drives all my fears a way.
4. The sure pro-vis-ions of my God, At - tend me all my days; Oh may thy house be mine a-bode, And all my work be praise, And all my work be praise.

FANE. C. M.

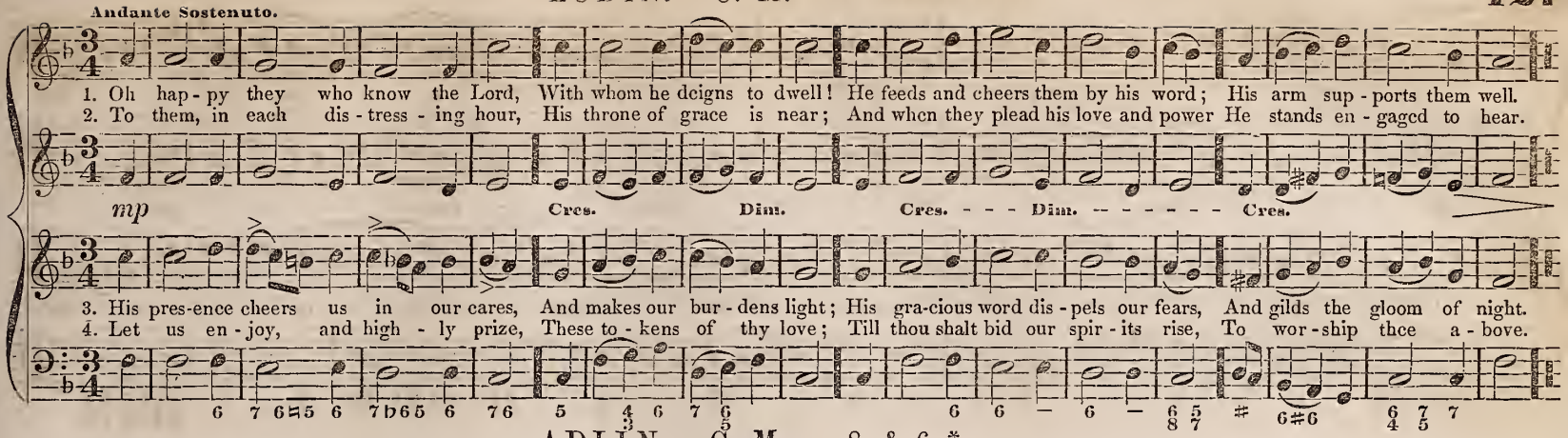
Arranged from P. WINTER.

Andante Grazioso. Count six moderately for a measure.
1. Soon as I heard my Father say, " Ye children seek my grace ;" My heart replied with-out delay, " I'll seek my Father's face, I'll seek my Father's face."
2. Let not thy face be hid from me, Nor frown my soul away : God of my life, I fly to thee, In each distressing day, In each distressing day.
mp
mf
Dim.
Cres.
Dim.
3. Should friends and kindred near and dear, Leave me to want or die ; My God will make my life his care, And all my need sup-ply, And all my need sup-ply.
4. Wait on the Lord, ye trembling saints, And keep your courage up ; He'll raise your spirit, when it faints, And far exceed your hope, And far exceed your hope.

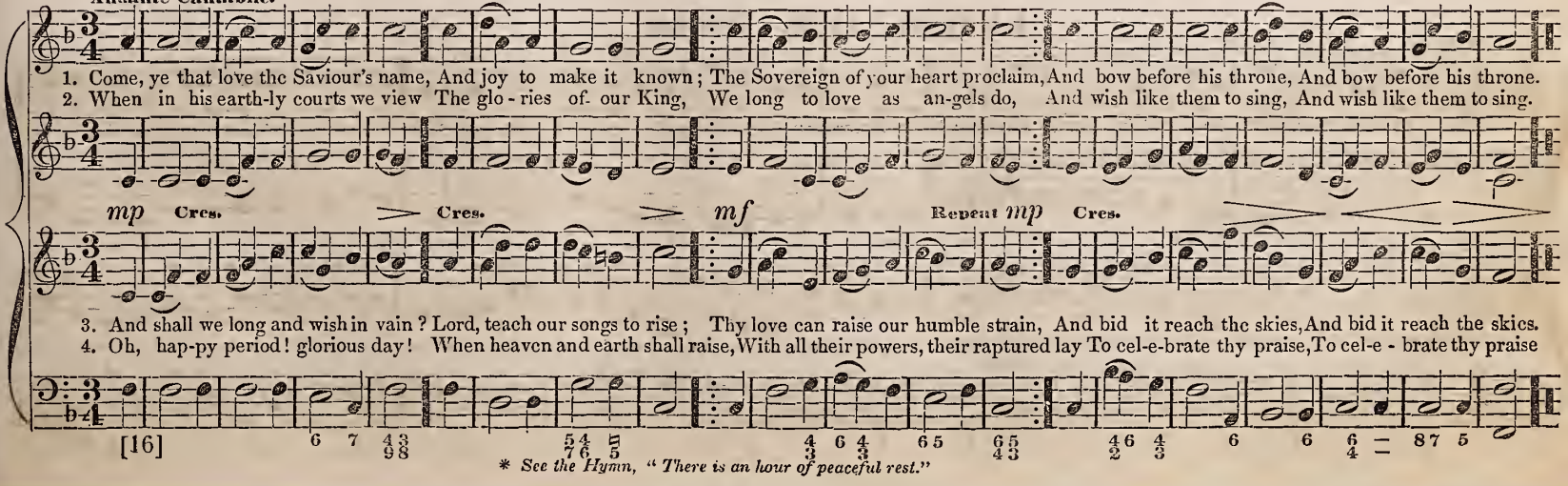
CHARLESVILLE. C. M.


Moderato.
1. Blest are the un - de - filed in heart, Whose ways are right and clean; Who nev - er from thy law de - part, But fly from eve - ry sin.
2. Blest are the men, that keep thy word, And prac - tise thy commands; With their whole heart they seek thee, Lord, And serve thee with their hands.
mp
3. Great is their peace, who love thy law; How firm their souls a - bide! Nor can a bold temp - ta - tion draw Their stea - dy feet a - side.
4. Then shall my heart have in - ward joy, And keep my face from shame, When all thy stat - utes I o - bey, And hon - or all thy name.

WENTLETH. C. M. DOUBLE.

Slow and gentle.
1. Ear-ly my God, with-out de-lay, I haste to seek thy face; My thirs-ty spir-it faints away, Without thy cheering grace.
2. So pilgrims on the scorching sand, Beneath a burning sky, Long for a cooling stream at hand, And they must drink, or die.
Sotto Voce. Cres.
mp
Cres.
Cres.
3. I've seen thy glory and thy power Thro' all thy temples shine; My God, repeat that heavenly hour, That vision so di - vine.
4. Not life itself, with all its joys, Can my best passions move, Or raise so high my cheerful voice, As thy forgiv - ing love.
5. Thus till my last ex - pir - ing day, I'll bless my God and King; Thus will I lift my hands to pray, And tune my lips to sing, Thus will I lift my hands to pray, And tune my lips to sing.

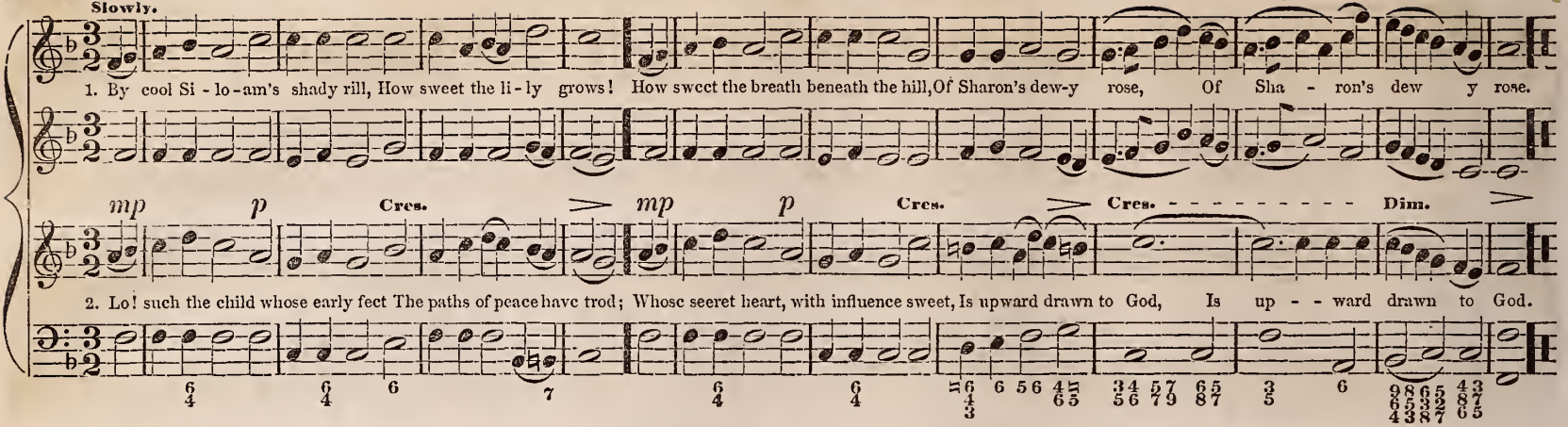
LODIN. C. M.


Andante Sostenuto.
1. Oh hap - py they who know the Lord, With whom he deigns to dwell! He feeds and cheers them by his word; His arm sup - ports them well.
2. To them, in each dis - tress - ing hour, His throne of grace is near; And when they plead his love and power He stands en - gaged to hear.
mp
Cres.
Dim.
Cres. - - - Dim. - - - - - - - Cres.
3. His pres-ence cheers us in our cares, And makes our bur - dens light; His gra-cious word dis - pels our fears, And gilds the gloom of night.
4. Let us en - joy, and high - ly prize, These to - kens of thy love; Till thou shalt bid our spir - its rise, To wor - ship thee a - bove.

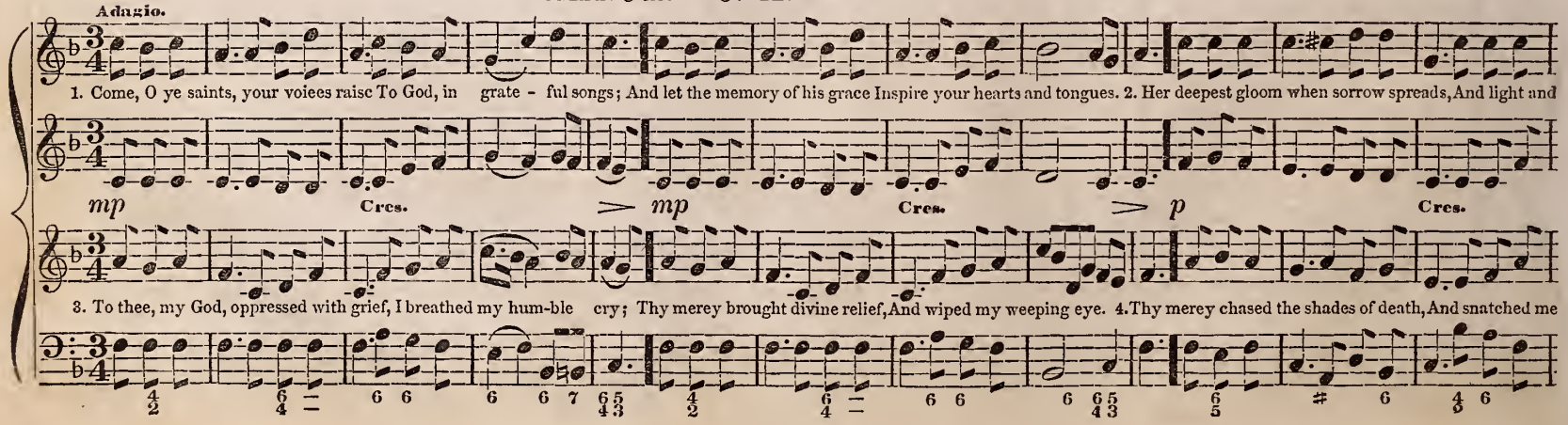
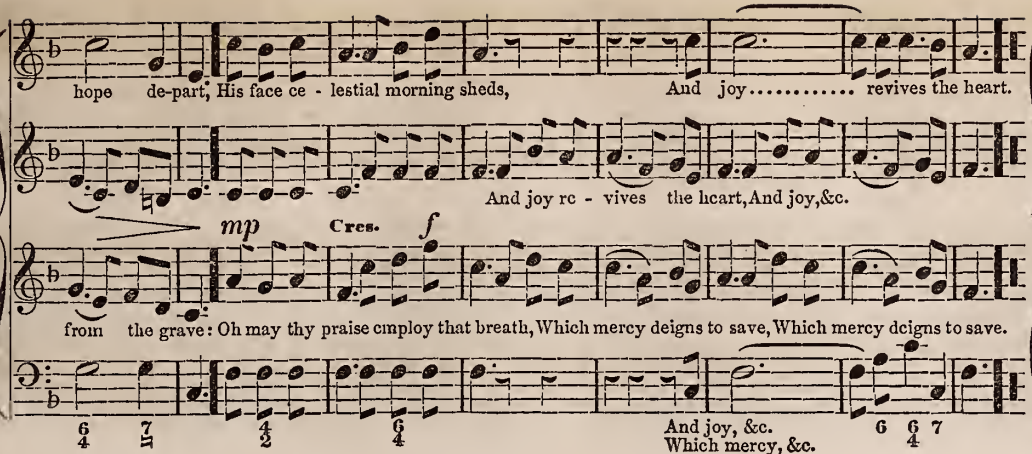
ADLIN. C. M., or 8s & 6s.*

Andante Cantabile.
1. Come, ye that love the Saviour's name, And joy to make it known; The Sovereign of your heart proclaim, And bow before his throne, And bow before his throne.
2. When in his earth-ly courts we view The glo - ries of our King, We long to love as an-gels do, And wish like them to sing, And wish like them to sing.
mp
Cres.
Cres.
mf
Repeat mp
Cres.
3. And shall we long and wish in vain? Lord, teach our songs to rise; Thy love can raise our humble strain, And bid it reach the skies, And bid it reach the skies.
4. Oh, hap-py period! glorious day! When heaven and earth shall raise, With all their powers, their raptured lay To cel-e-brate thy praise, To cel-e - brate thy praise

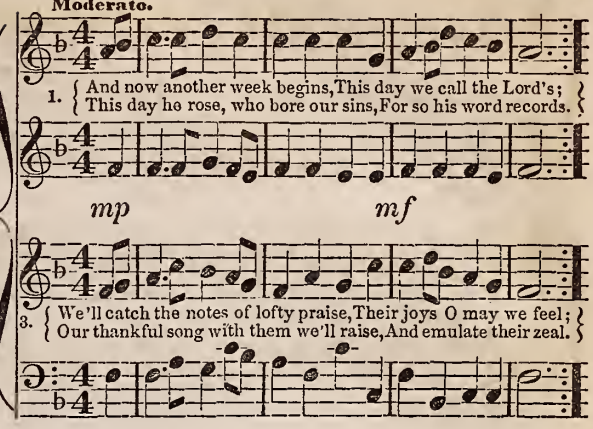
* *See the Hymn, "There is an hour of peaceful rest."*

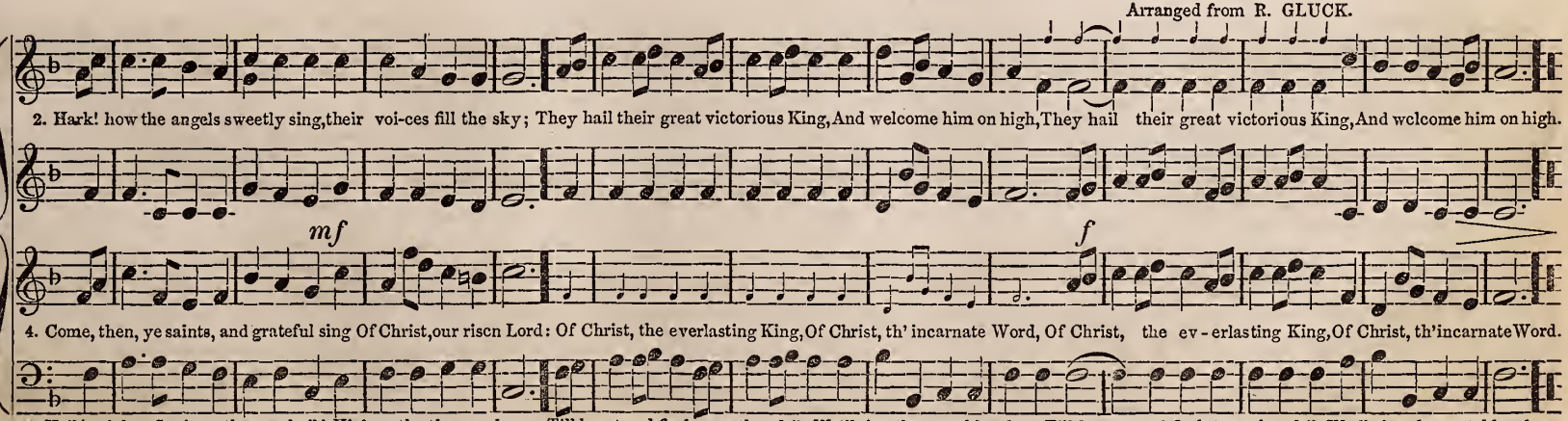
LEVELL. C. M.


Slowly.
1. By cool Si - lo - am's shady rill, How sweet the li - ly grows! How sweet the breath beneath the hill, Of Sharon's dew-y rose, Of Sha - ron's dew y rose.
mp p Cres. mp p Cres. Cres. Dim.
2. Lo! such the child whose early feet The paths of peace have trod; Whose secret heart, with influence sweet, Is upward drawn to God, Is up - - ward drawn to God.

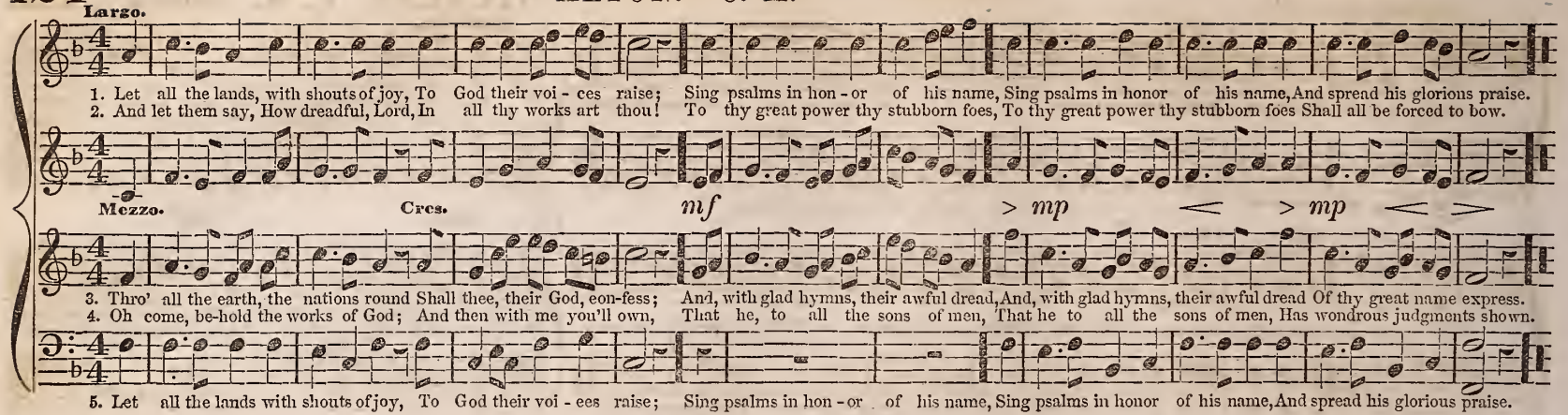
EXNOR. C. M. DOUBLE.


Adagio.
1. Come, O ye saints, your voices raise To God, in grate - ful songs; And let the memory of his grace Inspire your hearts and tongues. 2. Her deepest gloom when sorrow spreads, And light and
mp Cres. mp Cres. p Cres.
3. To thee, my God, oppressed with grief, I breathed my hum-ble cry; Thy mercy brought divine relief, And wiped my weeping eye. 4. Thy mercy chased the shades of death, And snatched me

hope de-part, His face ce - lestial morning sheds, And joy..... revives the heart.
And joy re - vives the heart, And joy, &c.
mp
Cres.
f
from the grave: Oh may thy praise employ that breath, Which mercy deigns to save, Which mercy deigns to save.
And joy, &c.
Which mercy, &c.

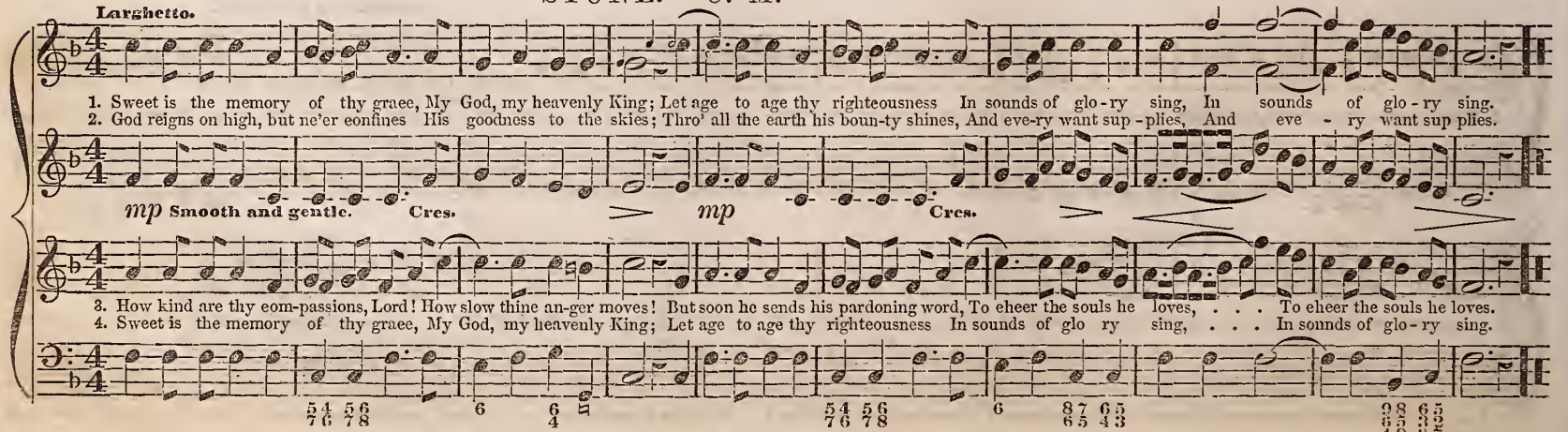

Moderato.
1. { And now another week begins, This day we call the Lord's; This day he rose, who bore our sins, For so his word records. }
mp
mf
3. { We'll catch the notes of lofty praise, Their joys O may we feel; Our thankful song with them we'll raise, And emulate their zeal. }


Arranged from R. GLUCK.
2. Hark! how the angels sweetly sing, their voi-ces fill the sky; They hail their great victorious King, And welcome him on high, They hail their great victorious King, And welcome him on high.
mf
f
4. Come, then, ye saints, and grateful sing Of Christ, our risen Lord: Of Christ, the everlasting King, Of Christ, th' incarnate Word, Of Christ, the ev - erlasting King, Of Christ, th' incarnate Word.
5. Hail! mighty Saviour, thee we hail! High on thy throne above; Till heart and flesh to-gether fail, We'll sing thy matchless love, Till heart and flesh to-gether fail, We'll sing thy matchless love.

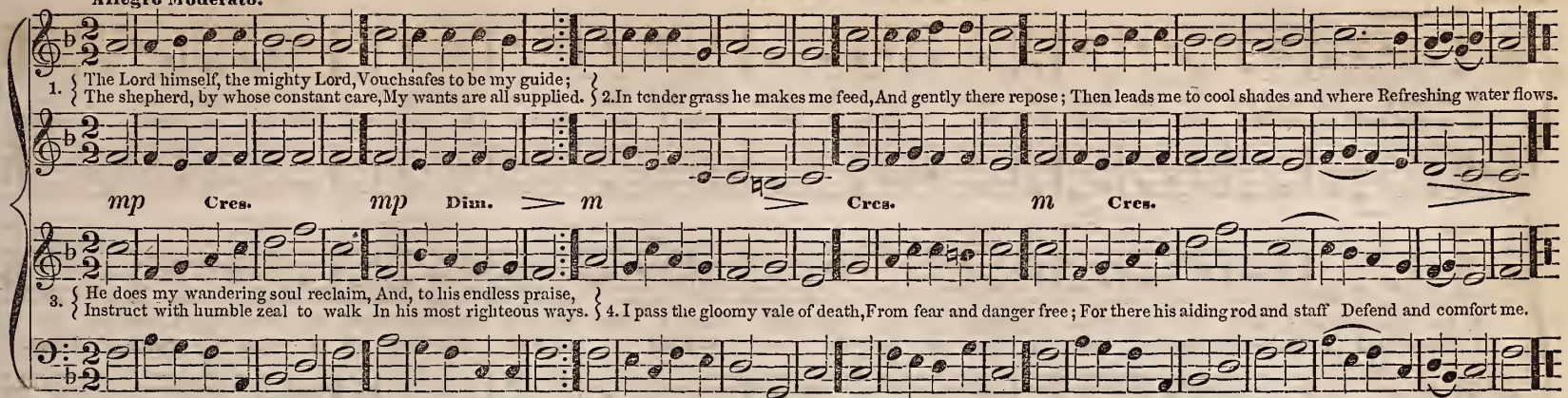
ALTON. C. M.


Largo.
1. Let all the lands, with shouts of joy, To God their voi - ces raise; Sing psalms in hon - or of his name, Sing psalms in honor of his name, And spread his glorious praise.
2. And let them say, How dreadful, Lord, In all thy works art thou! To thy great power thy stubborn foes, To thy great power thy stubborn foes Shall all be forced to bow.
Mezzo.
Cres.
mf
mp
mp
3. Thro' all the earth, the nations round Shall thee, their God, con-fess; And, with glad hymns, their awful dread, And, with glad hymns, their awful dread Of thy great name express.
4. Oh come, be-hold the works of God; And then with me you'll own, That he, to all the sons of men, That he to all the sons of men, Has wondrous judgments shown.
5. Let all the lands with shouts of joy, To God their voi - ces raise; Sing psalms in hon - or of his name, Sing psalms in honor of his name, And spread his glorious praise.

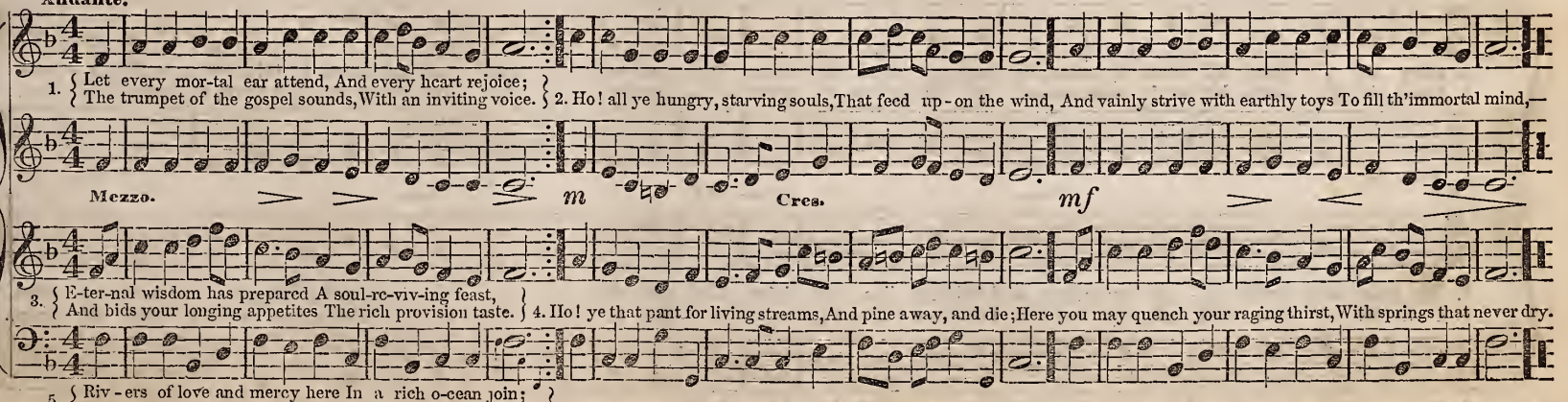
STONE. C. M.


Larghetto.
1. Sweet is the memory of thy grace, My God, my heavenly King; Let age to age thy righteousness In sounds of glo - ry sing, In sounds of glo - ry sing.
2. God reigns on high, but ne'er confines His goodness to the skies; Thro' all the earth his boun-ty shines, And eve-ry want sup - plies, And eve - ry want sup plies.
mp Smooth and gentle.
Cres.
mp
Cres.
3. How kind are thy com-passions, Lord! How slow thine an-ger moves! But soon he sends his pardoning word, To cheer the souls he loves, . . . To cheer the souls he loves.
4. Sweet is the memory of thy grace, My God, my heavenly King; Let age to age thy righteousness In sounds of glo ry sing, . . . In sounds of glo - ry sing.

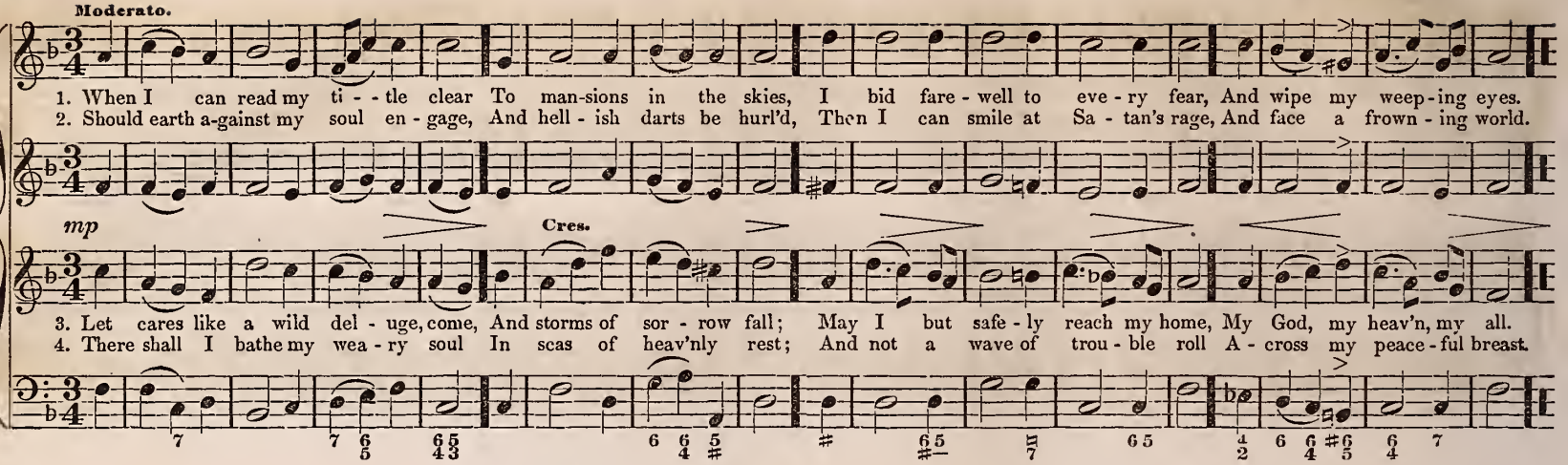
CREMEL. C. M. DOUBLE.


Allegro Moderato.
1. The Lord himself, the mighty Lord, Vouchsafes to be my guide;
The shepherd, by whose constant care, My wants are all supplied.
2. In tender grass he makes me feed, And gently there repose; Then leads me to cool shades and where Refreshing water flows.
mp Cres. mp Dim. m Cres. m Cres.
3. He does my wandering soul reclaim, And, to his endless praise,
Instruct with humble zeal to walk In his most righteous ways.
4. I pass the gloomy vale of death, From fear and danger free; For there his aiding rod and staff Defend and comfort me.
5. Since God doth thus his wondrous love Thro' all my life extend, That life to him I will de-vote, And in his temple spend, That life to him I will devote, And in his tem-ple spend.

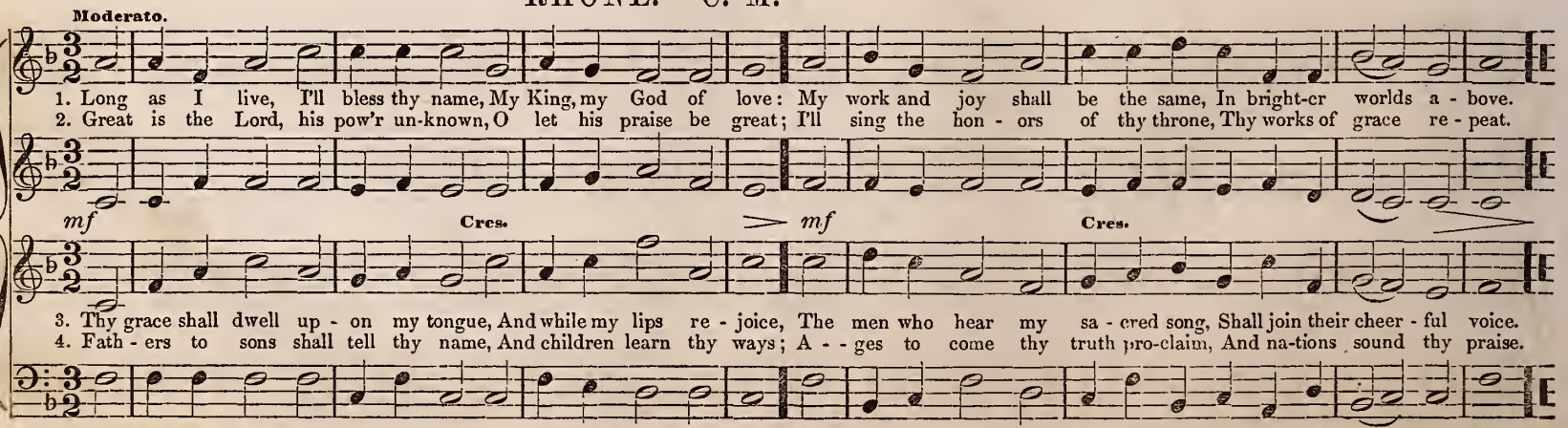
AZON. C. M. DOUBLE.


Andante.
1. Let every mor-tal ear attend, And every heart rejoice;
The trumpet of the gospel sounds, With an inviting voice.
2. Ho! all ye hungry, starving souls, That feed up-on the wind, And vainly strive with earthly toys To fill th'immortal mind,—
Mezzo. m Cres. mf
3. E-ter-nal wisdom has prepared A soul-re-viv-ing feast,
And bids your longing appetites The rich provision taste.
4. Ho! ye that pant for living streams, And pine away, and die; Here you may quench your raging thirst, With springs that never dry.
5. Riv-ers of love and mercy here In a rich o-cean join;
Salvation in abundance flows. Like floods of milk and wine.
6. The happy gates of gospel grace Stand o-pen night and day; Lord, we are come to seek supplies, And drive our wants away.

COLTON. C. M.

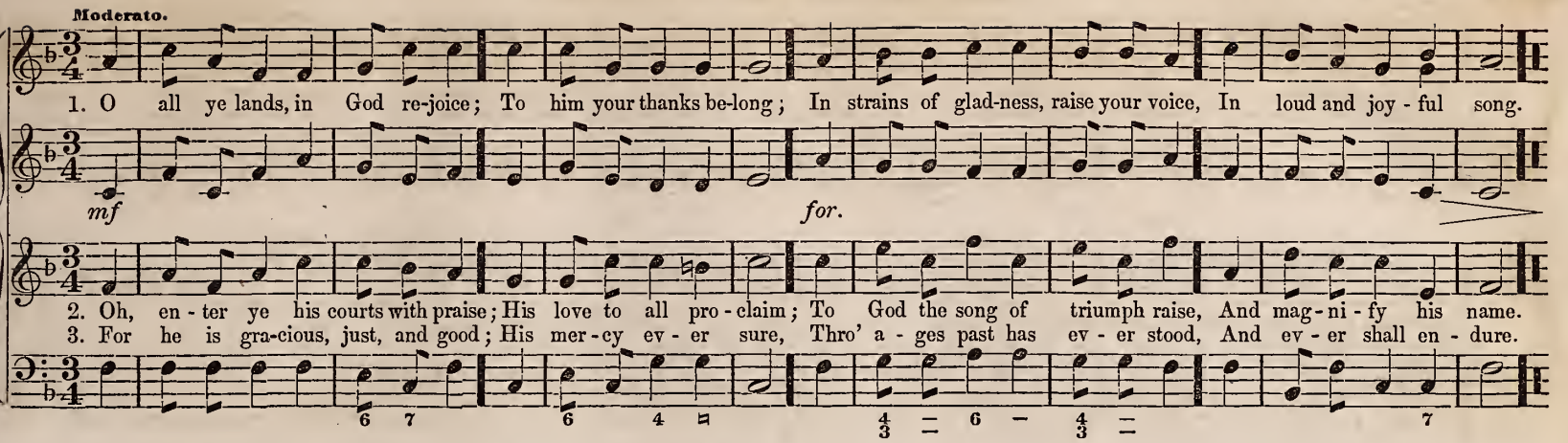
HENRY MASON.

Moderato.
1. When I can read my ti - - tle clear To man-sions in the skies, I bid fare - well to eve - ry fear, And wipe my weep - ing eyes.
2. Should earth a-gainst my soul en - gage, And hell - ish darts be hurl'd, Then I can smile at Sa - tan's rage, And face a frown - ing world.
mp
Cres.
3. Let cares like a wild del - uge, come, And storms of sor - row fall; May I but safe - ly reach my home, My God, my heav'n, my all.
4. There shall I bathe my wea - ry soul In seas of heav'nly rest; And not a wave of trou - ble roll A - cross my peace - ful breast.

RHONE. C. M.


Moderato.
1. Long as I live, I'll bless thy name, My King, my God of love: My work and joy shall be the same, In bright-er worlds a - bove.
2. Great is the Lord, his pow'r un-known, O let his praise be great; I'll sing the hon - ors of thy throne, Thy works of grace re - peat.
mf
Cres.
mf
Cres.
3. Thy grace shall dwell up - on my tongue, And while my lips re - joice, The men who hear my sa - cred song, Shall join their cheer - ful voice.
4. Fath - ers to sons shall tell thy name, And children learn thy ways; A - - ges to come thy truth pro-claim, And na-tions sound thy praise.
5. The world is gov - erned by thy hand, Thy saints are rul'd by love And thine e - ter - nal kingdom stands, Tho' rocks and hills re - move.

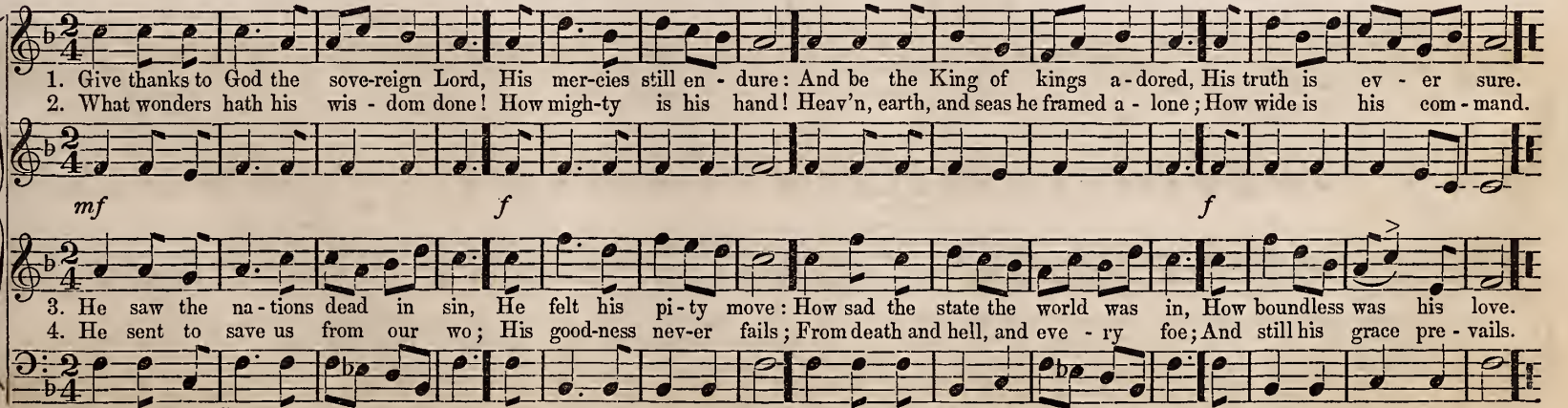
ARDELA. C. M.

Arranged from P. WINTER.

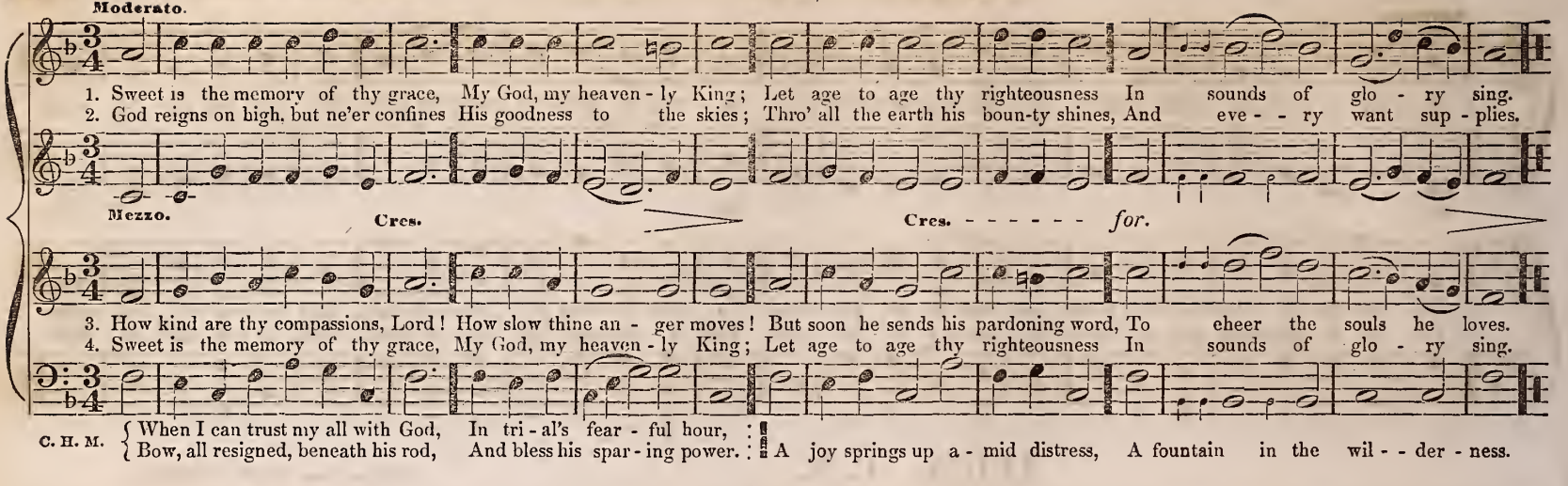

Moderato.
1. O all ye lands, in God re-joice; To him your thanks be-long; In strains of glad-ness, raise your voice, In loud and joy-ful song.
mf
for.
2. Oh, en-ter ye his courts with praise; His love to all pro-claim; To God the song of triumph raise, And mag-ni-fy his name.
3. For he is gra-cious, just, and good; His mer-cy ev-er sure, Thro' a-ges past has ev-er stood, And ev-er shall en-dure.

IVICA. C. M.

Arranged from FRANZ COMMER.

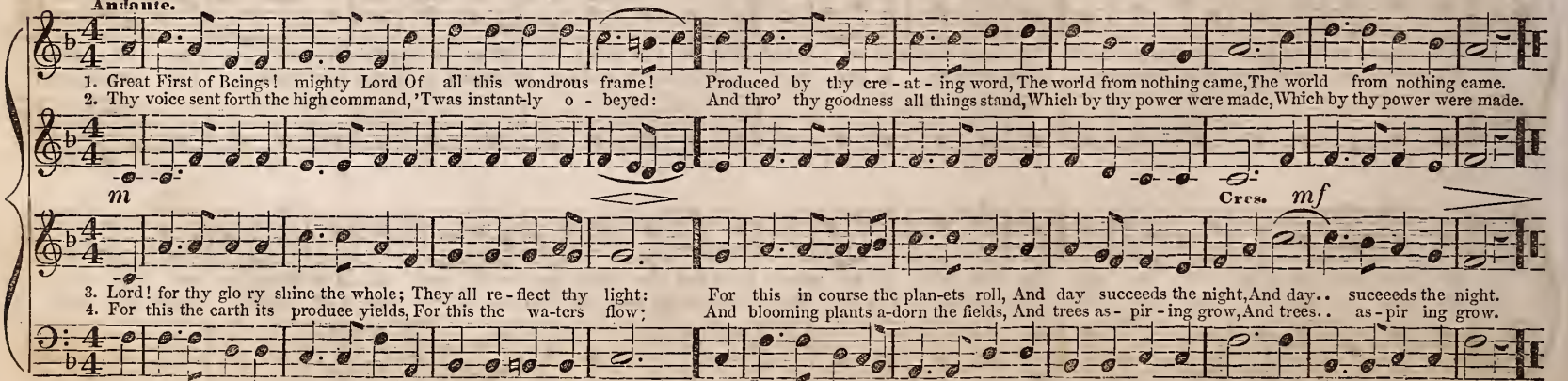

1. Give thanks to God the sove-reign Lord, His mer-cies still en-dure: And be the King of kings a-dored, His truth is ev-er sure.
2. What wonders hath his wis-dom done! How migh-ty is his hand! Heav'n, earth, and seas he framed a-lone; How wide is his com-mand.
mf
f
f
3. He saw the na-tions dead in sin, He felt his pi-ty move: How sad the state the world was in, How boundless was his love.
4. He sent to save us from our wo; His good-ness nev-er fails; From death and hell, and eve-ry foe; And still his grace pre-vails.
5. Give thanks to God, the heav-enly King; His mer-cies still en-dure: Let all the earth his prais-es sing; His truth is ev-er sure

CARLTON. C. M., or C. H. M.

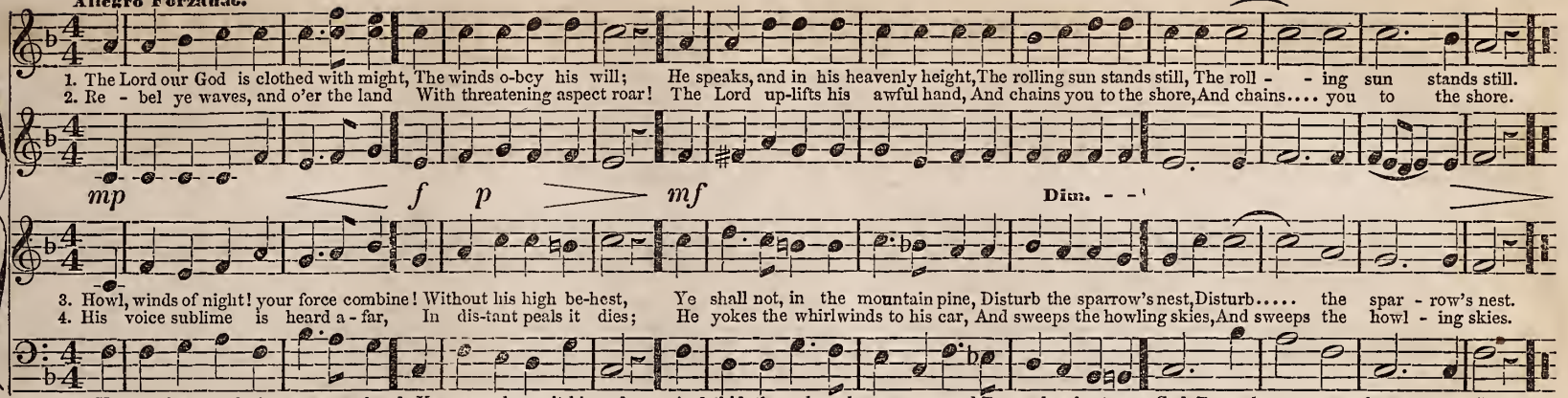

Moderato.
1. Sweet is the memory of thy grace, My God, my heaven - ly King; Let age to age thy righteousness In sounds of glo - ry sing.
2. God reigns on high, but ne'er confines His goodness to the skies; Thro' all the earth his boun-ty shines, And eve - - ry want sup - plies.
Mezzo.
Cres.
Cres. - - - - - - - for.
3. How kind are thy compassions, Lord! How slow thine an - ger moves! But soon he sends his pardoning word, To cheer the souls he loves.
4. Sweet is the memory of thy grace, My God, my heaven - ly King; Let age to age thy righteousness In sounds of glo - ry sing.
C. H. M.
When I can trust my all with God, In tri - al's fear - ful hour,
Bow, all resigned, beneath his rod, And bless his spar - ing power.
A joy springs up a - mid distress, A fountain in the wil - - der - ness.

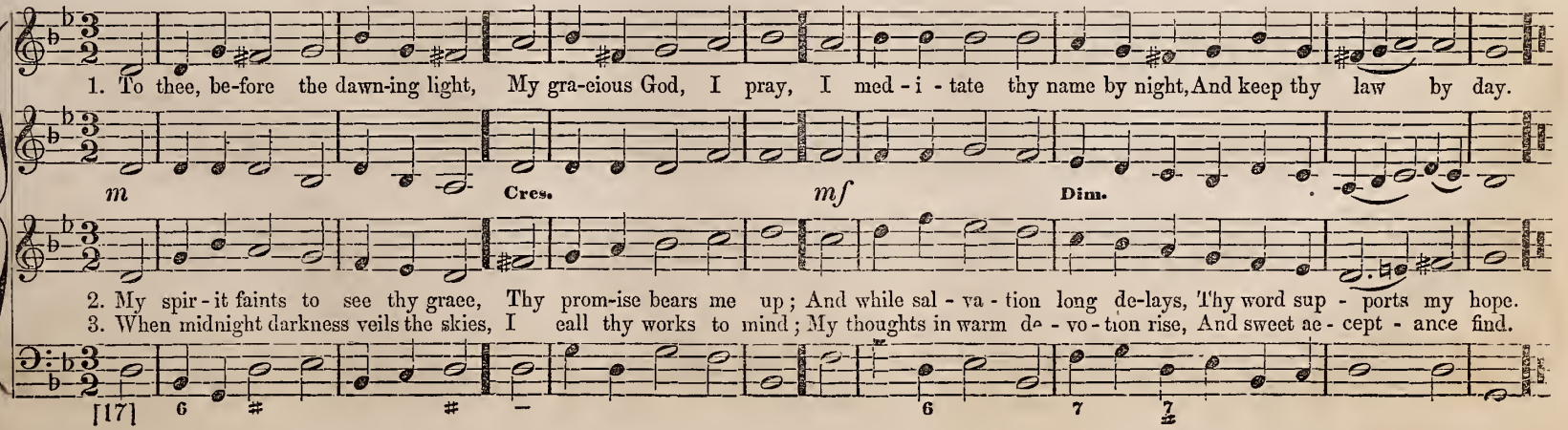
EBLIN. C. M.

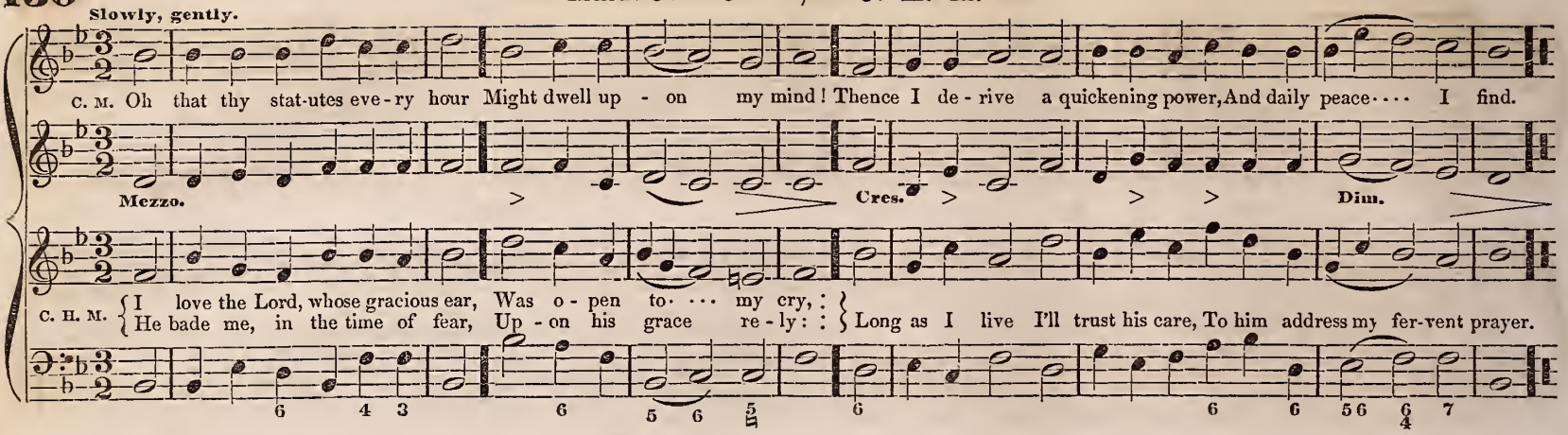
Arranged from FR. SCHUBERT.

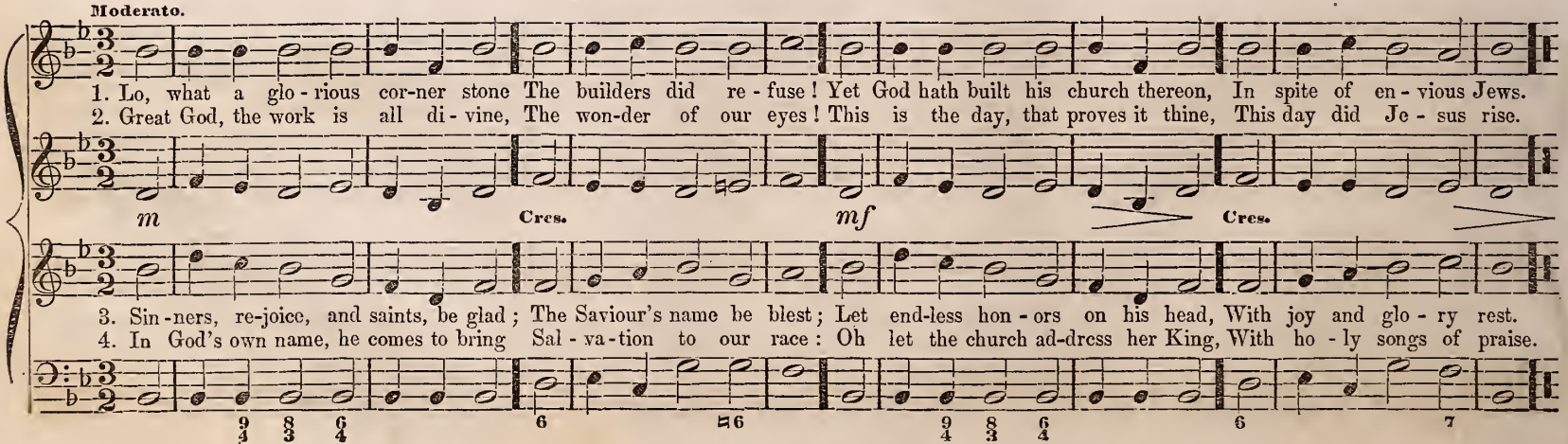

Andante.
1. Great First of Beings! mighty Lord Of all this wondrous frame! Produced by thy cre - at - ing word, The world from nothing came, The world from nothing came.
2. Thy voice sent forth the high command, 'Twas instant-ly o - beyed: And thro' thy goodness all things stand, Which by thy power were made, Which by thy power were made.
m
Cres. mf
3. Lord! for thy glo ry shine the whole; They all re - flect thy light: For this in course the plan-ets roll, And day succeeds the night, And day.. succeeds the night.
4. For this the earth its produce yields, For this the wa-ters flow: And blooming plants a-dorn the fields, And trees as - pir - ing grow, And trees.. as - pir ing grow.
5. Inspired with praise, our minds pursue This wise and no ble end That all we think, and all we do, Shall to thy glo - ry tend, Shall to.... thy glo - ry tend

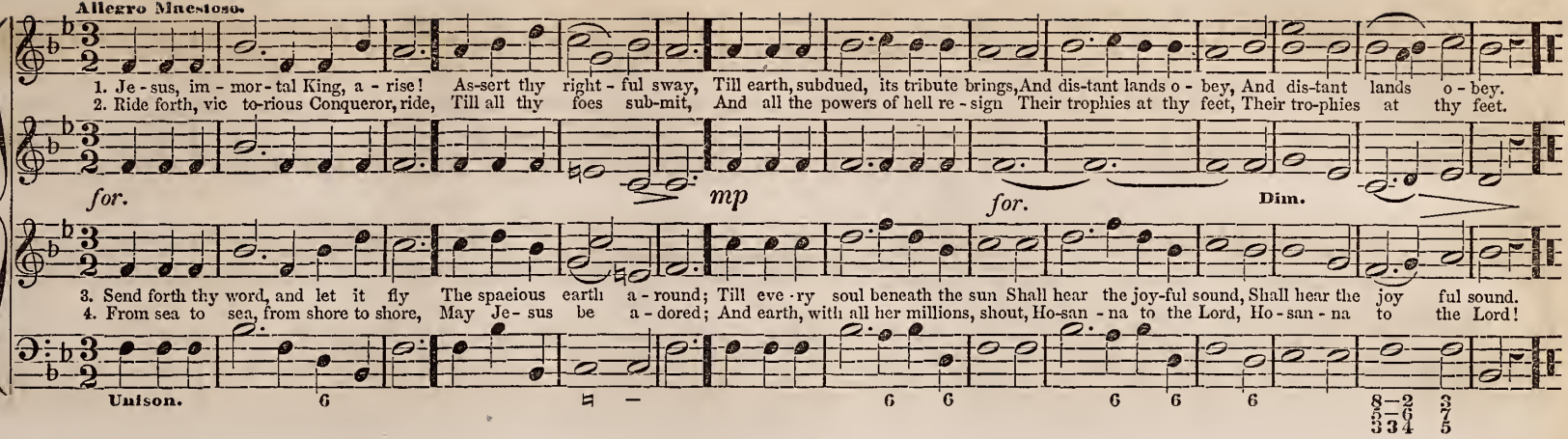
ETNOR. C. M. (DESCRIPTIVE HYMN.)


Allegro Forzando.
1. The Lord our God is clothed with might, The winds o-bey his will; He speaks, and in his heavenly height, The rolling sun stands still, The roll - - ing sun stands still.
2. Re - bel ye waves, and o'er the land With threatening aspect roar! The Lord up-lifts his awful hand, And chains you to the shore, And chains.... you to the shore.
mp
f
p
mf
Dim.
3. Howl, winds of night! your force combine! Without his high be-hest, Ye shall not, in the mountain pine, Disturb the sparrow's nest, Disturb..... the spar - row's nest.
4. His voice sublime is heard a - far, In dis-tant peals it dies; He yokes the whirlwinds to his car, And sweeps the howling skies, And sweeps the howl - ing skies.
5. Ye na-tions bend, in revcrence bend; Ye monarchs, wait his nod, And bid the cho-ral song as-cend To ccl - e-brate our God, To cel - - - e - brate our God.

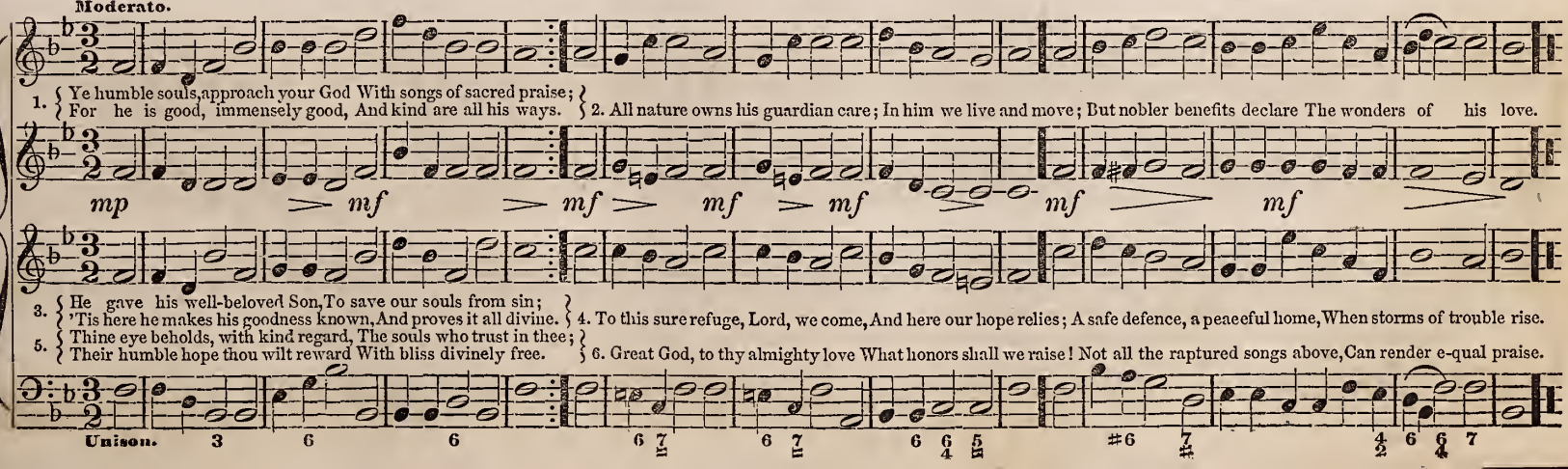
ALNEY. C. M.

1. To thee, be-fore the dawn-ing light, My gra-cious God, I pray, I med - i - tate thy name by night, And keep thy law by day.
m
Cres.
mf
Dim.
2. My spir - it faints to see thy grace, Thy prom-ise bears me up; And while sal - va - tion long de-lays, Thy word sup - ports my hope.
3. When midnight darkness veils the skies, I call thy works to mind; My thoughts in warm de - vo - tion rise, And sweet ac - cept - ance find.
[17]

ARNO. C. M., or C. H. M.

Slowly, gently.
C. M. Oh that thy stat-utes eve-ry hour Might dwell up - on my mind! Thence I de-rive a quickening power, And daily peace···· I find.
Mezzo.
Cres.
Dim.
C. H. M. I love the Lord, whose gracious ear, Was o-pen to··· my cry,
He bade me, in the time of fear, Up-on his grace re-ly:
Long as I live I'll trust his care, To him address my fer-vent prayer.

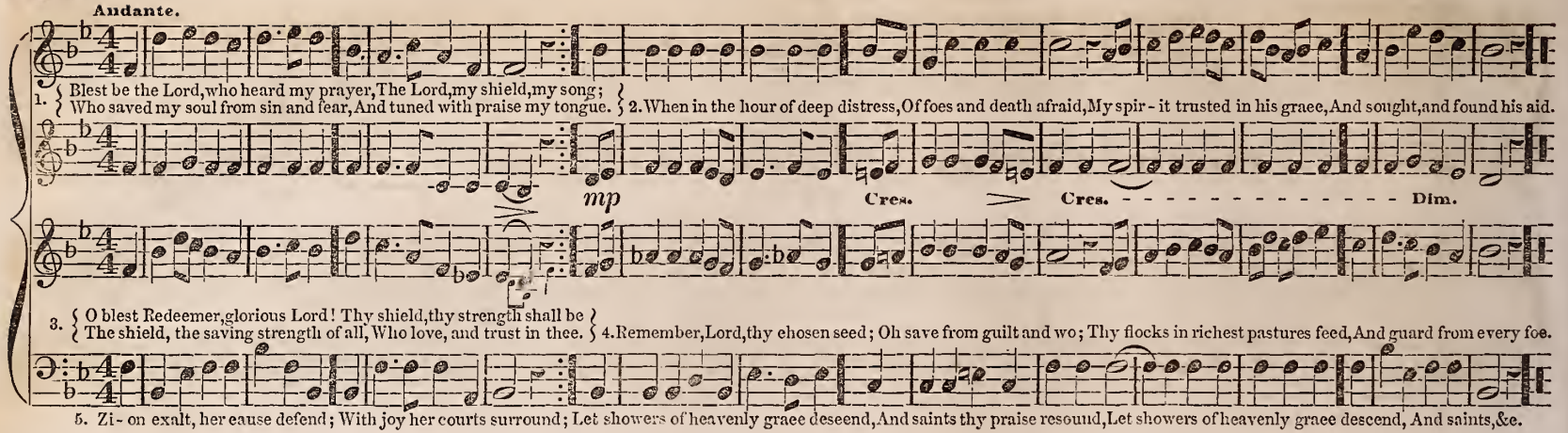
LISLE. C. M.

Moderato.
1. Lo, what a glo-rious cor-ner stone The builders did re-fuse! Yet God hath built his church thereon, In spite of en-vious Jews.
2. Great God, the work is all di-vine, The won-der of our eyes! This is the day, that proves it thine, This day did Je-sus rise.
m
Cres.
mf
Cres.
3. Sin-ners, re-joice, and saints, be glad; The Saviour's name be blest; Let end-less hon-ors on his head, With joy and glo-ry rest.
4. In God's own name, he comes to bring Sal-va-tion to our race: Oh let the church ad-dress her King, With ho-ly songs of praise.

EBRO. C. M.

Allegro Maestoso.
1. Je - sus, im - mor - tal King, a - rise! As-sert thy right - ful sway, Till earth, subdued, its tribute brings, And dis-tant lands o - bey, And dis-tant lands o - bey.
2. Ride forth, vic to-rious Conqueror, ride, Till all thy foes sub-mit, And all the powers of hell re - sign Their trophies at thy feet, Their tro-phies at thy feet.
for.
mp
for.
Dim.
3. Send forth thy word, and let it fly The spacious earth a - round; Till eve - ry soul beneath the sun Shall hear the joy-ful sound, Shall hear the joy ful sound.
4. From sea to sea, from shore to shore, May Je - sus be a - dored; And earth, with all her millions, shout, Ho-san - na to the Lord, Ho - san - na to the Lord!
Unison.

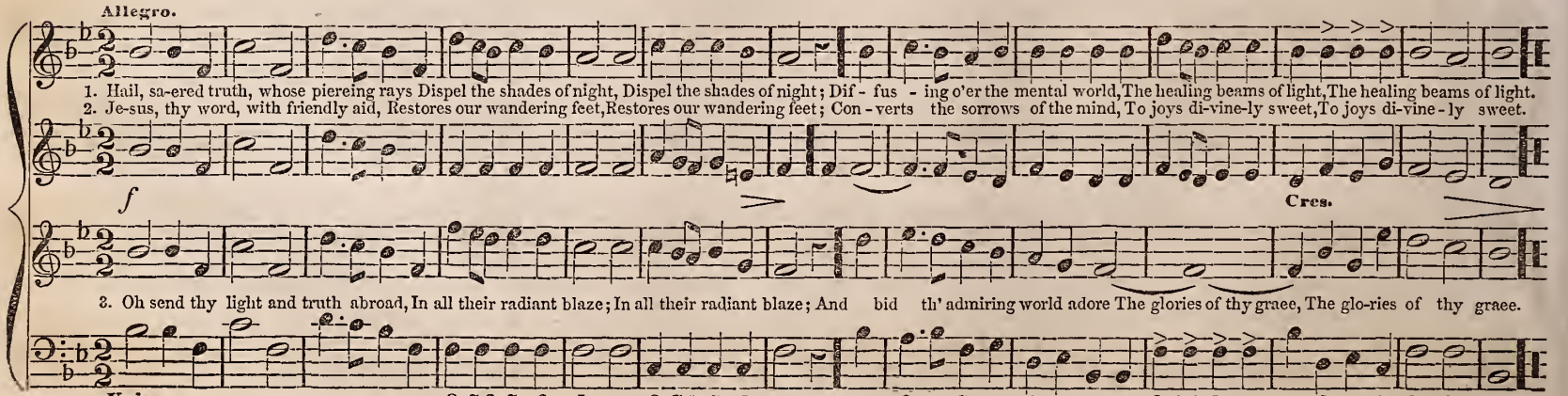
MEANDER. C. M. DOUBLE.

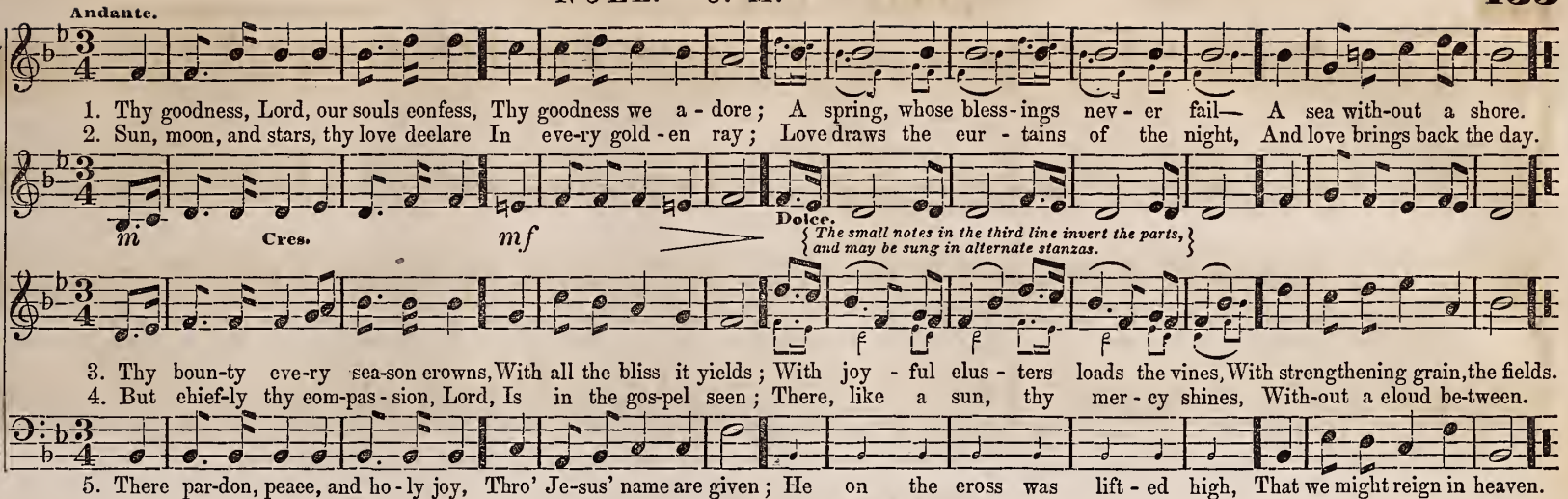
Arranged from A. OROK.

Moderato.
1. Ye humble souls, approach your God With songs of sacred praise; For he is good, immensely good, And kind are all his ways.
2. All nature owns his guardian care; In him we live and move; But nobler benefits declare The wonders of his love.
mp
mf
mf
mf
mf
mf
3. He gave his well-beloved Son, To save our souls from sin; 'Tis here he makes his goodness known, And proves it all divine.
4. To this sure refuge, Lord, we come, And here our hope relies; A safe defence, a peaceful home, When storms of trouble rise.
5. Thine eye beholds, with kind regard, The souls who trust in thee; Their humble hope thou wilt reward With bliss divinely free.
6. Great God, to thy almighty love What honors shall we raise! Not all the raptured songs above, Can render e-qual praise.
Unison.

GORDIUM. C. M. DOUBLE.

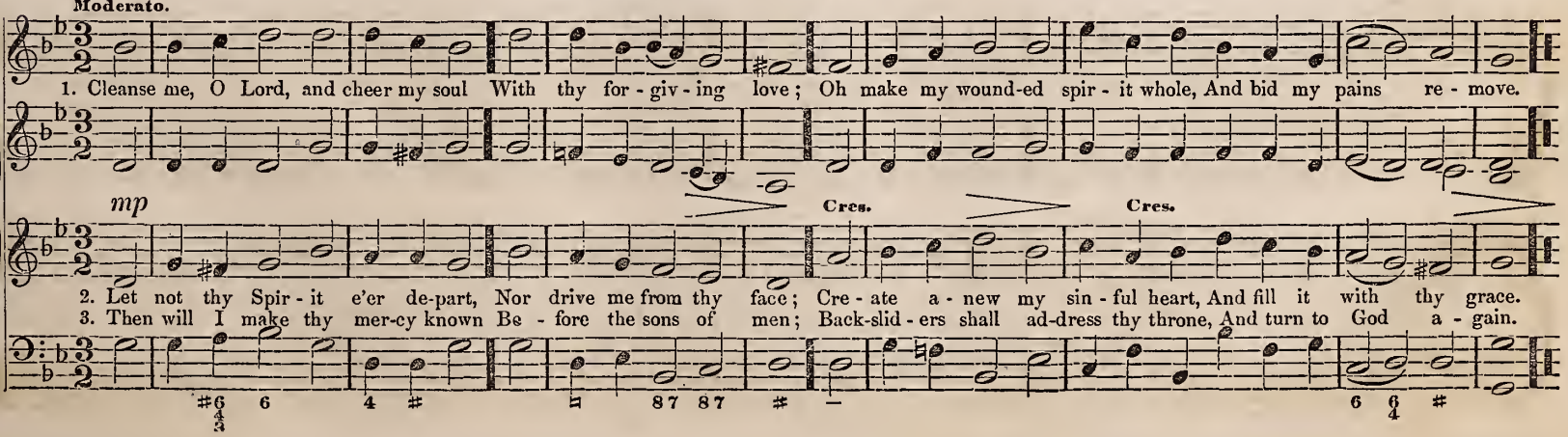
Arranged from a German Choral Book.

Andante.
1. Blest be the Lord, who heard my prayer, The Lord, my shield, my song; Who saved my soul from sin and fear, And tuned with praise my tongue.
2. When in the hour of deep distress, Of foes and death afraid, My spir - it trusted in his grace, And sought, and found his aid.
mp
Cres.
Cres.
Dim.
3. O blest Redeemer, glorious Lord! Thy shield, thy strength shall be The shield, the saving strength of all, Who love, and trust in thee.
4. Remember, Lord, thy chosen seed; Oh save from guilt and wo; Thy flocks in richest pastures feed, And guard from every foe.
5. Zi - on exalt, her cause defend; With joy her courts surround; Let showers of heavenly grace descend, And saints thy praise resound, Let showers of heavenly grace descend, And saints, &c.

ALFORD. C. M.

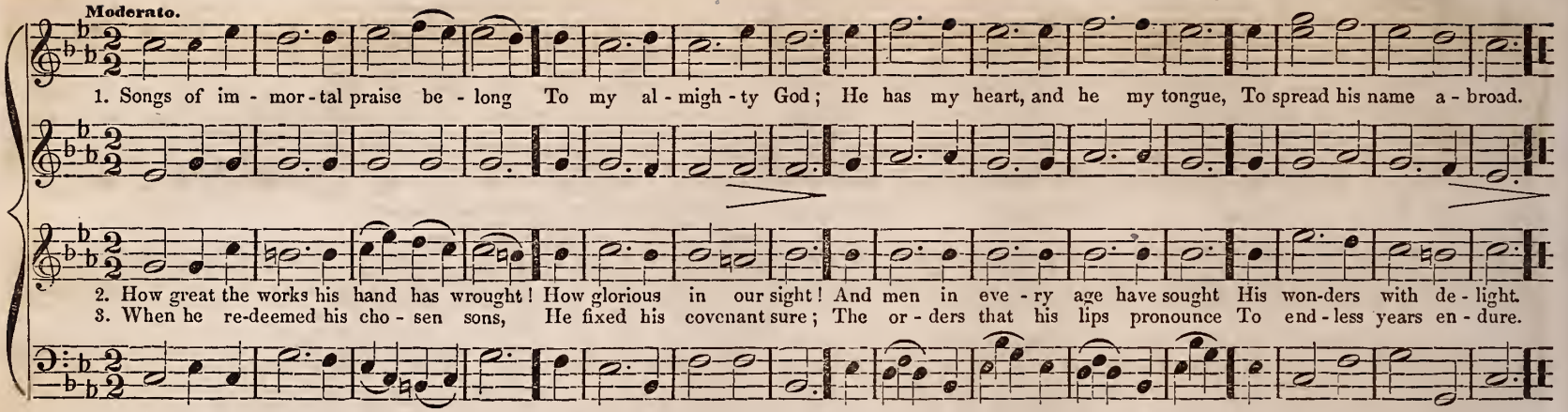

Allegro.
1. Hail, sa-cred truth, whose piercing rays Dispel the shades of night, Dispel the shades of night; Dif - fus - ing o'er the mental world, The healing beams of light, The healing beams of light.
2. Je-sus, thy word, with friendly aid, Restores our wandering feet, Restores our wandering feet; Con - verts the sorrows of the mind, To joys di-vine-ly sweet, To joys di-vine - ly sweet.
f
Cres.
3. Oh send thy light and truth abroad, In all their radiant blaze; In all their radiant blaze; And bid th' admiring world adore The glories of thy grace, The glo-ries of thy grace.
Unison.

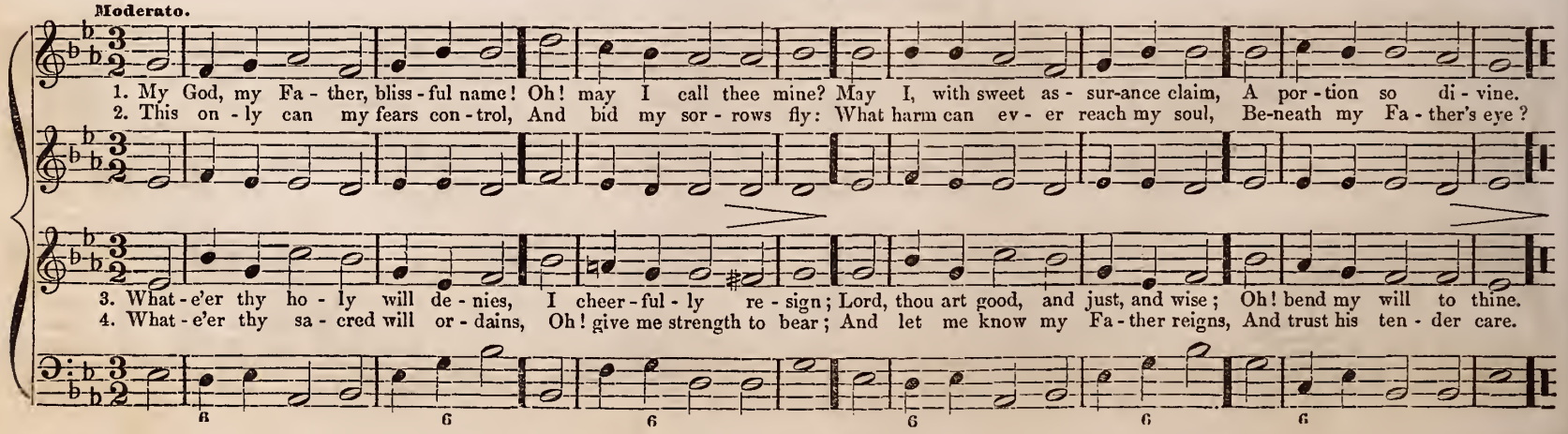
NOEL. C. M.

Andante.
1. Thy goodness, Lord, our souls confess, Thy goodness we a - dore; A spring, whose bless-ings nev - er fail— A sea with-out a shore.
2. Sun, moon, and stars, thy love declare In eve-ry gold - en ray; Love draws the cur - tains of the night, And love brings back the day.
m
Cres.
mf
Dolce.
The small notes in the third line invert the parts, and may be sung in alternate stanzas.
3. Thy boun-ty eve-ry sea-son crowns, With all the bliss it yields; With joy - ful clus - ters loads the vines, With strengthening grain, the fields.
4. But chief-ly thy com-pas - sion, Lord, Is in the gos-pel seen; There, like a sun, thy mer - cy shines, With-out a cloud be-tween.
5. There par-don, peace, and ho - ly joy, Thro' Je-sus' name are given; He on the cross was lift - ed high, That we might reign in heaven.

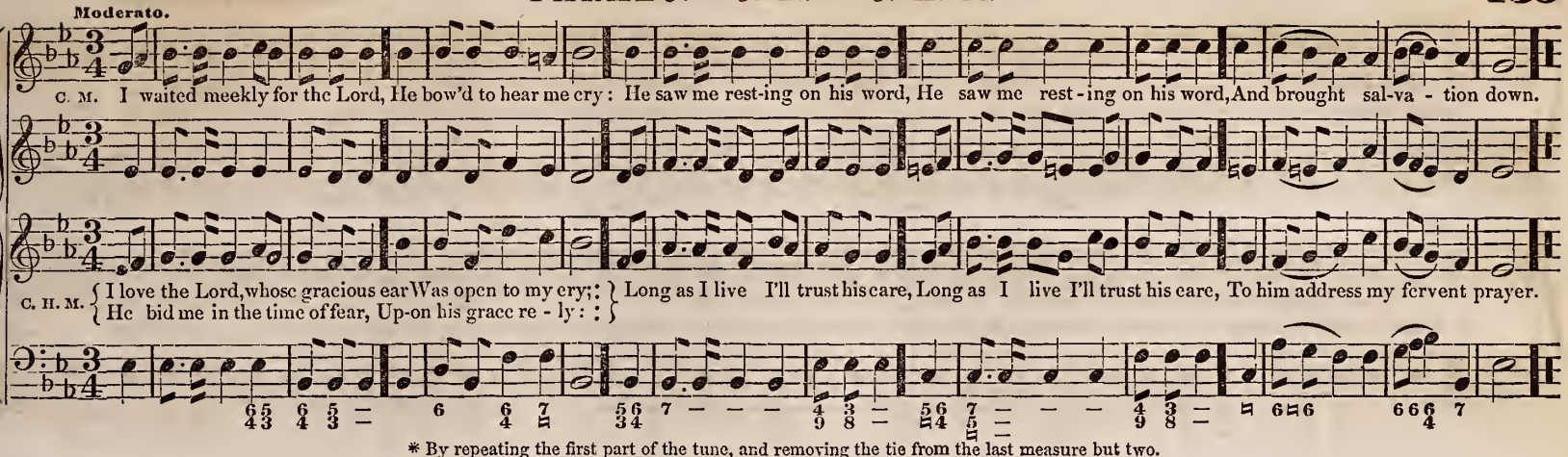
FARNLEY. C. M.


Moderato.
1. Cleanse me, O Lord, and cheer my soul With thy for - giv - ing love; Oh make my wound-ed spir - it whole, And bid my pains re - move.
mp
Cres.
Cres.
2. Let not thy Spir - it e'er de-part, Nor drive me from thy face; Cre - ate a - new my sin - ful heart, And fill it with thy grace.
3. Then will I make thy mer-cy known Be - fore the sons of men; Back-slid - ers shall ad-dress thy throne, And turn to God a - gain.

EVIAN. C. M.

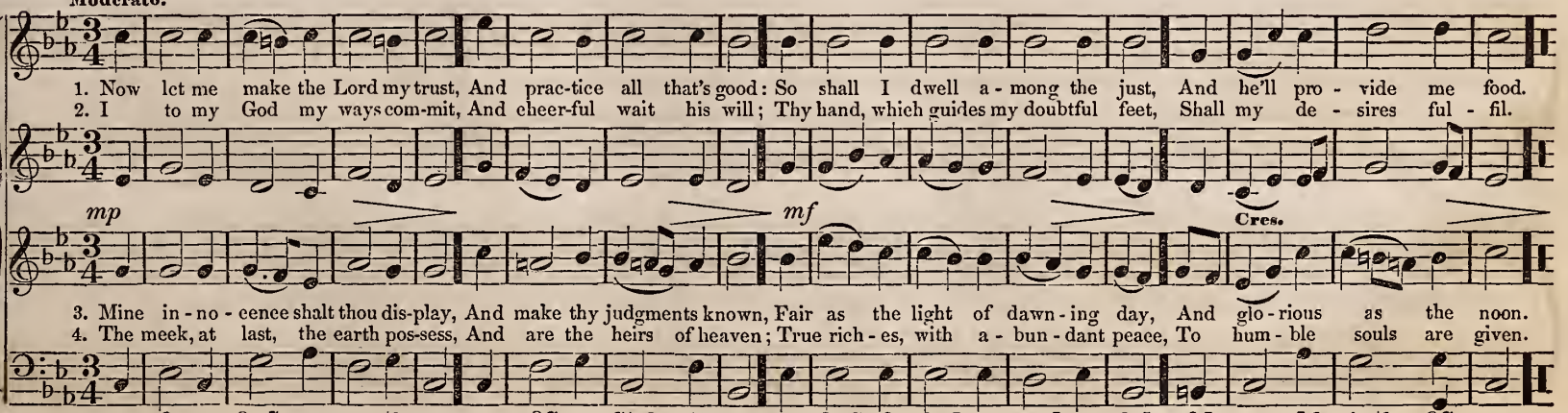
Arranged from a Russian Tune.

Moderato.
1. Songs of im - mor - tal praise be - long To my al - migh - ty God; He has my heart, and he my tongue, To spread his name a - broad.
2. How great the works his hand has wrought! How glorious in our sight! And men in eve - ry age have sought His won-ders with de - light.
3. When he re-deemed his cho - sen sons, He fixed his covenant sure; The or - ders that his lips pronounce To end - less years en - dure.

GOULD. C. M.

Moderato.
1. My God, my Fa - ther, bliss - ful name! Oh! may I call thee mine? May I, with sweet as - sur-ance claim, A por - tion so di - vine.
2. This on - ly can my fears con - trol, And bid my sor - rows fly: What harm can ev - er reach my soul, Be-neath my Fa - ther's eye?
3. What - e'er thy ho - ly will de - nies, I cheer - ful - ly re - sign; Lord, thou art good, and just, and wise; Oh! bend my will to thine.
4. What - e'er thy sa - cred will or - dains, Oh! give me strength to bear; And let me know my Fa - ther reigns, And trust his ten - der care.

PARMEO. C. M. or C. H. M.*

Moderato.
C. M. I waited meekly for the Lord, He bow'd to hear me cry: He saw me rest-ing on his word, He saw me rest-ing on his word, And brought sal-va-tion down.
C. H. M. I love the Lord, whose gracious ear Was open to my cry; He bid me in the time of fear, Up-on his grace re-ly: Long as I live I'll trust his care, Long as I live I'll trust his care, To him address my fervent prayer.

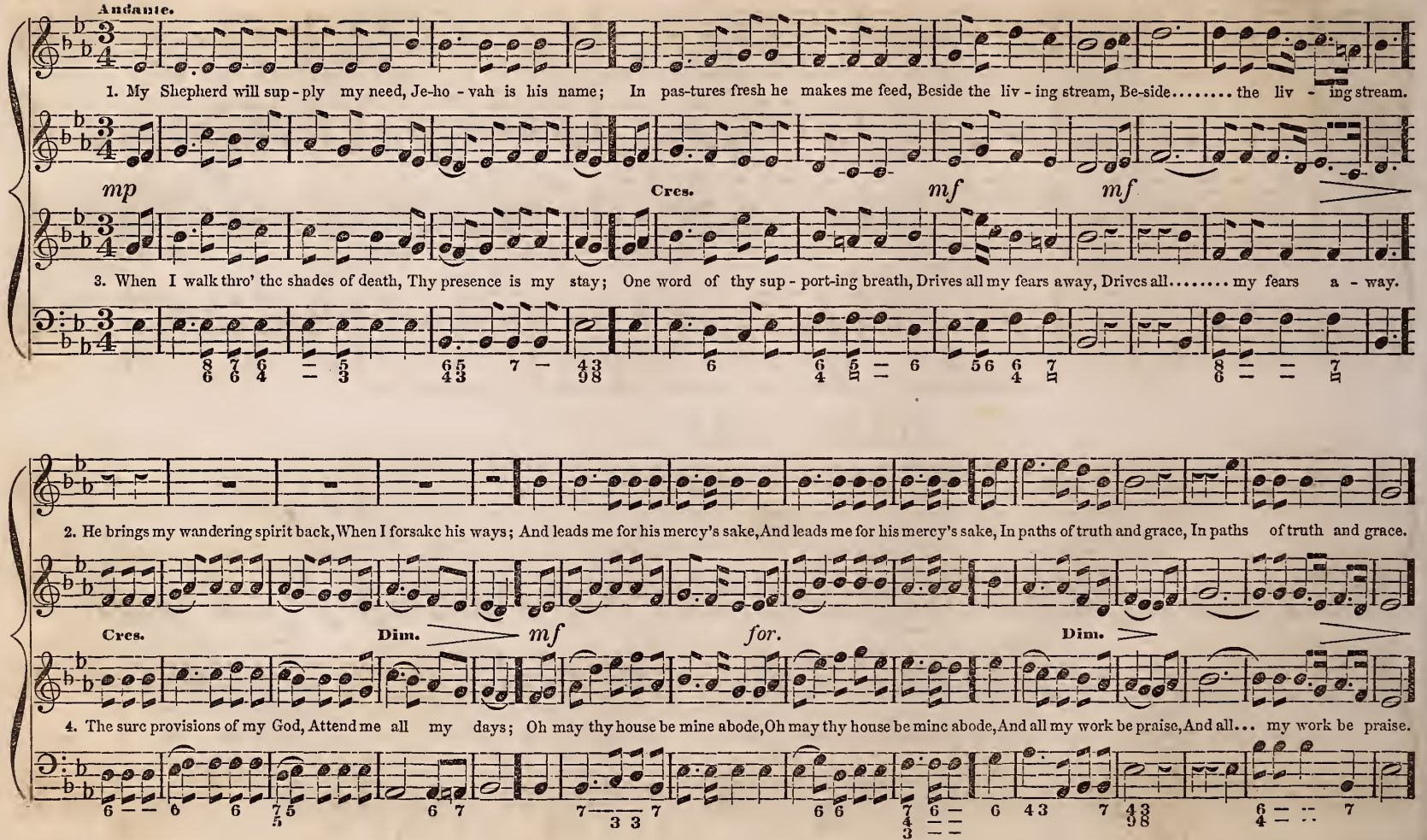
* By repeating the first part of the tune, and removing the tie from the last measure but two.

ELNAN. C. M.


Moderato.
1. Now let me make the Lord my trust, And prac-tice all that's good: So shall I dwell a-mong the just, And he'll pro-vide me food.
2. I to my God my ways com-mit, And cheer-ful wait his will; Thy hand, which guides my doubtful feet, Shall my de-sires ful-fil.
mp
mf
Cres.
3. Mine in-no-cence shalt thou dis-play, And make thy judgments known, Fair as the light of dawn-ing day, And glo-rious as the noon.
4. The meek, at last, the earth pos-sess, And are the heirs of heaven; True rich-es, with a-bun-dant peace, To hum-ble souls are given.

CYDNUS. C. M. DOUBLE.

Arranged from R. GLUCK.


Andante.
1. My Shepherd will sup - ply my need, Je-ho - vah is his name; In pas-tures fresh he makes me feed, Beside the liv - ing stream, Be-side..... the liv - ing stream.
mp
Cres.
mf
mf
3. When I walk thro' the shades of death, Thy presence is my stay; One word of thy sup - port-ing breath, Drives all my fears away, Drives all..... my fears a - way.
2. He brings my wandering spirit back, When I forsake his ways; And leads me for his mercy's sake, And leads me for his mercy's sake, In paths of truth and grace, In paths of truth and grace.
Cres.
Dim.
mf
for.
Dim.
4. The sure provisions of my God, Attend me all my days; Oh may thy house be mine abode, Oh may thy house be mine abode, And all my work be praise, And all... my work be praise.

TARSUS. C. M.

Larghetto Maestoso.

1. Let eve ry tongue thy goodness speak, Thou sovereign Lord of all, Thy powerful hands up-hold the weak, And raise the poor that fall, And raise the poor that fall.
2. With long-ing eyes thy creatures wait On thee for dai-ly food; Thy liberal hand provides their meat, And fills their mouths with good, And fills their mouths with good.

mf *f* Dim.

3. Thy mer-cy nev-er shall remove From men of heart sincere; Thou sav'st the souls whose hum-ble love, Is joined with ho-ly fear, Is joined with ho-ly fear.
4. My lips shall dwell up-on thy praise, And spread thy fame abroad; Let all the sons of Ad-am raise The honors of their God, The hon-ors of their God.

f

MIDAS. C. M.

WILLIAM MASON.
Leipzig, Dec. 1849.

Andante.

1. To heaven I lift my wait-ing eyes, There all my hopes are laid; The Lord, who built the earth and skies, Is my per-pet-ual aid.
2. Their steadfast feet shall nev-er fall, Whom he de-signs to keep; His ear at-tends their hum-ble call, His eyes can nev-er sleep.

Mezzo. Cres. Dim. - - - - -

3. Is-rael, re-joice, and rest se-cure, Thy keep-er is the Lord; His wake-ful eyes em-ploy his power, For thine e-ter-nal guard.
4. He guards thy soul, he keeps thy breath, Where thickest dangers come: Go and re-turn, se-cure from death, Till God shall call thee home.

[18]

BORNEO. C. M.

Moderato.

1. Oh how I love thy ho - ly law! 'Tis dai - ly my de - light; And thence my med - i - ta - tions draw Di - vine ad - vice by night.
2. My wak-ing eyes pre - vent the day, To med - i - tate thy word: My soul with long-ing melts a - way, To hear thy gos - pel, Lord.

mf Cres. Cres.

3. Thy heavenly words my heart en - gage, And well em - ploy my tongue, And thro' my wea - ry pil - grim - age, Yield me a heavenly song.
4. When na-ture sinks, and spir - its droop, Thy prom - i - ses of grace Are pil - lars to sup - port my hope, And there I write thy praise.

PO. C. M.

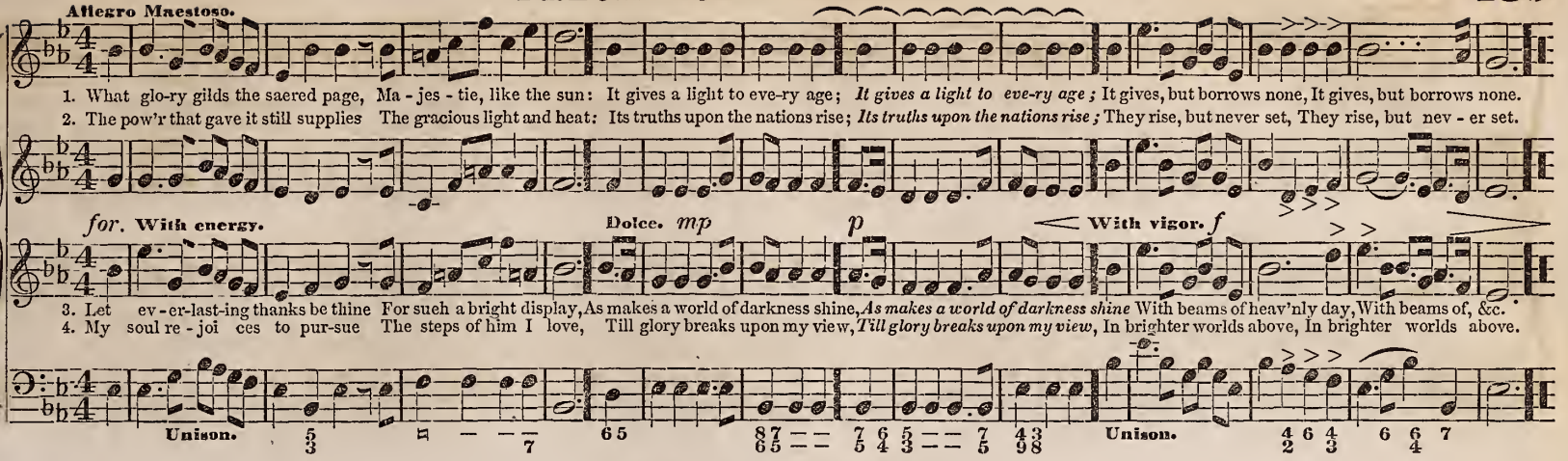
Arranged from the German.

Slow.

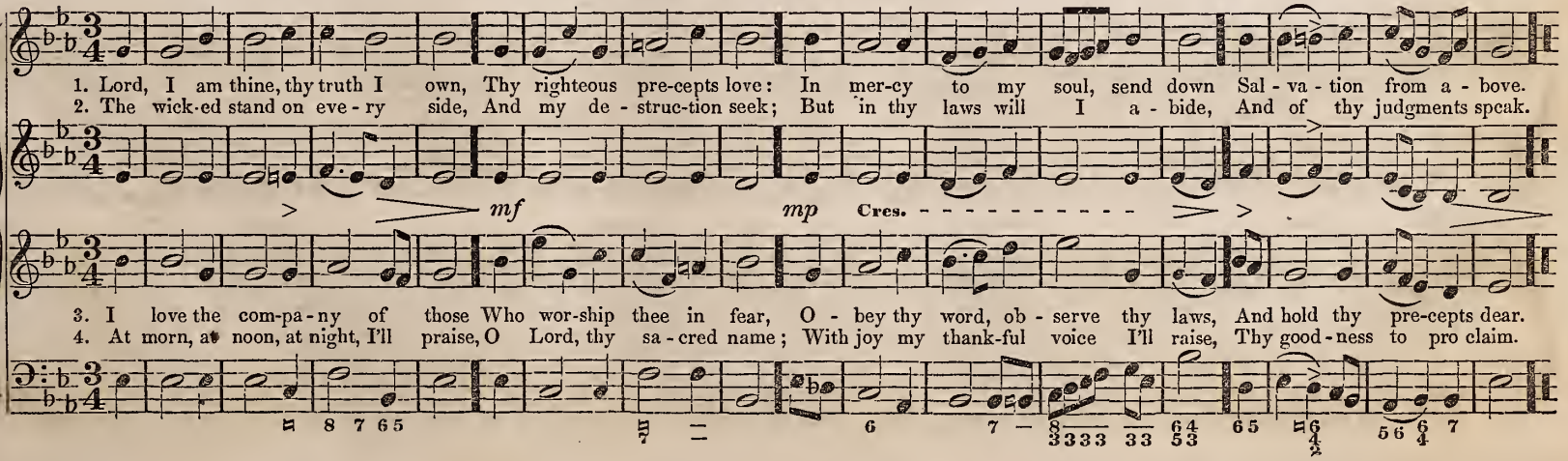
1. How shall the young secure their hearts, And guard their lives from sin? Thy word the choicest rules imparts, To keep the conscience clean.
2. 'Tis like the sun—a heavenly light, That guides us all the day; And thro' the dangers of the night, A lamp to lead our way.

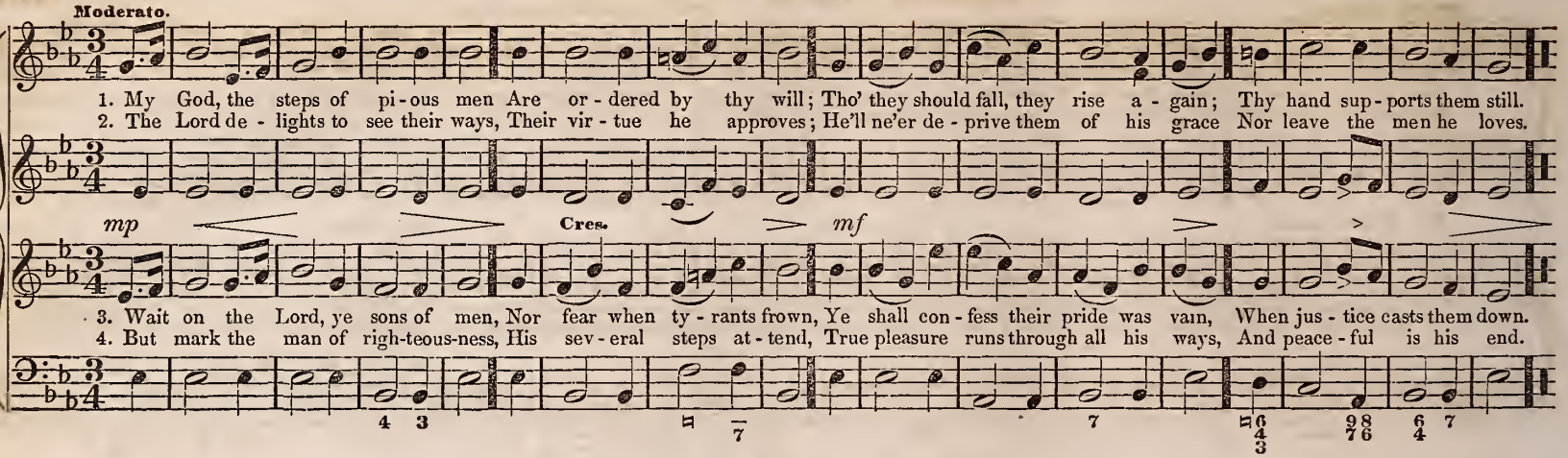
pia. Cres. - - - - - - - - - - Dim. - - - - - - - - - -

3. Thy precepts make me tru - ly wise; I hate the sinner's road; I hate my own vain tho'ts that rise, But love thy law, my God.
4. Thy word is ev-er - last - ing truth; How pure is eve - ry page!— That holy book shall guide our youth, And well sup - port our age.

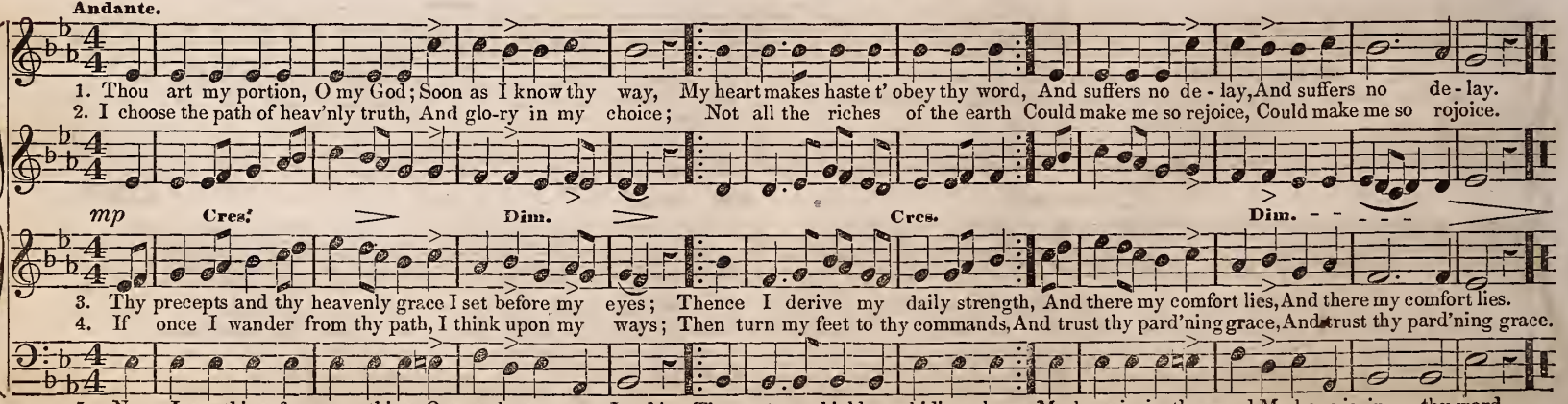
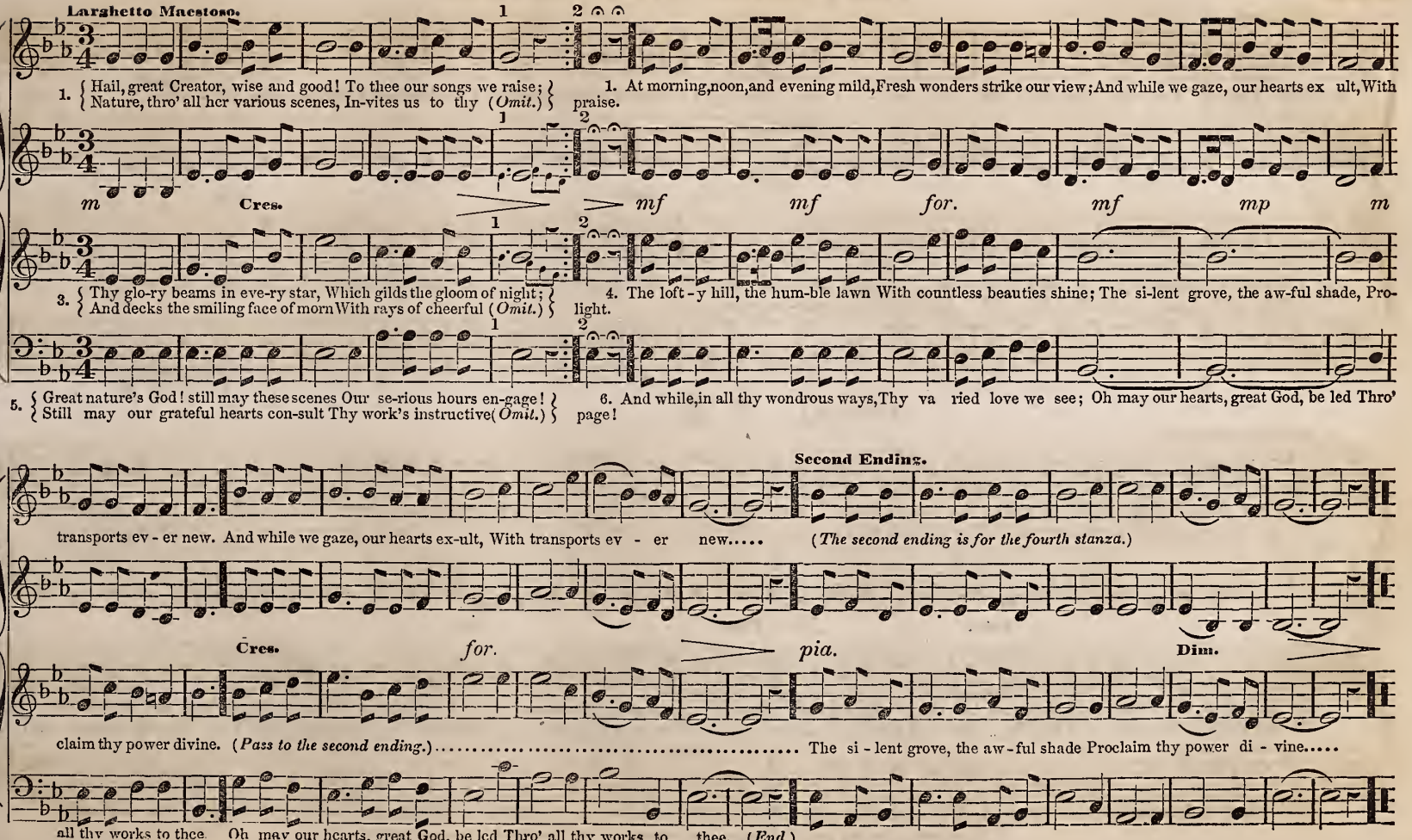
BRECK. C. M.

Allegro Maestoso.
1. What glo-ry gilds the sacred page, Ma - jes - tie, like the sun: It gives a light to eve-ry age; *It gives a light to eve-ry age;* It gives, but borrows none, It gives, but borrows none.
2. The pow'r that gave it still supplies The gracious light and heat: Its truths upon the nations rise; *Its truths upon the nations rise;* They rise, but never set, They rise, but nev - er set.
for. With energy.
Dolce. *mp*
p
With vigor. *f*
3. Let ev-er-last-ing thanks be thine For such a bright display, As makes a world of darkness shine, *As makes a world of darkness shine* With beams of heav'nly day, With beams of, &c.
4. My soul re - joi ces to pur-sue The steps of him I love, Till glory breaks upon my view, *Till glory breaks upon my view,* In brighter worlds above, In brighter worlds above.
Unison.
Unison.

TREBIA. C. M.

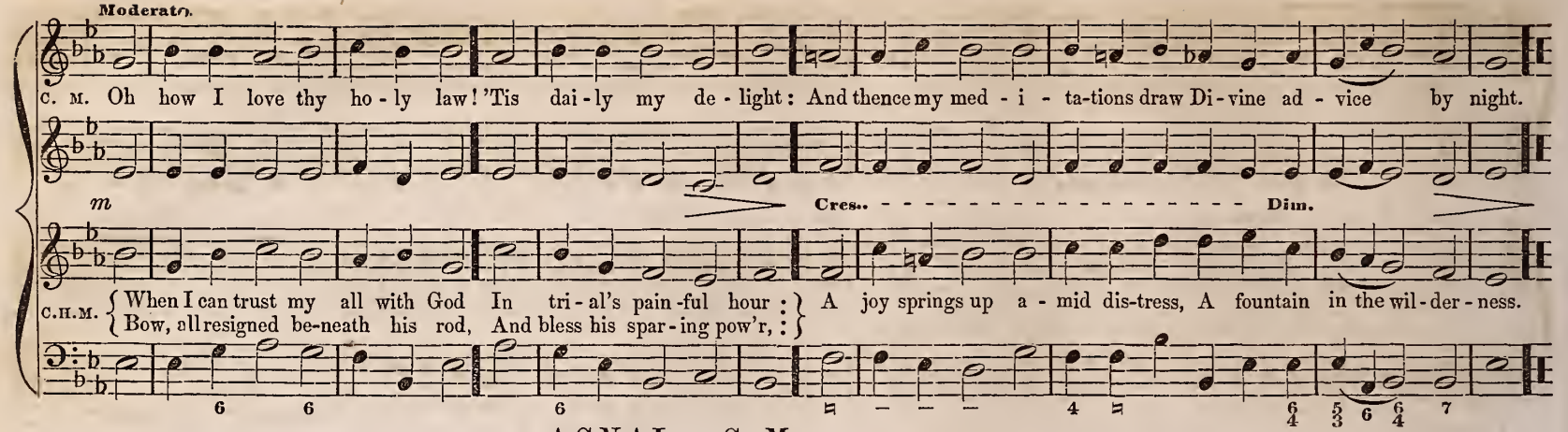

1. Lord, I am thine, thy truth I own, Thy righteous pre-cepts love: In mer-cy to my soul, send down Sal - va - tion from a - bove.
2. The wick-ed stand on eve - ry side, And my de - struc-tion seek; But in thy laws will I a - bide, And of thy judgments speak.
mf
mp
Cres.
3. I love the com-pa - ny of those Who wor-ship thee in fear, O - bey thy word, ob - serve thy laws, And hold thy pre-cepts dear.
4. At morn, at noon, at night, I'll praise, O Lord, thy sa - cred name; With joy my thank-ful voice I'll raise, Thy good - ness to pro claim.

CANADA. C. M.

Moderato.
1. My God, the steps of pi - ous men Are or - dered by thy will; Tho' they should fall, they rise a - gain; Thy hand sup - ports them still.
2. The Lord de - lights to see their ways, Their vir - tue he approves; He'll ne'er de - prive them of his grace Nor leave the men he loves.
mp
Cres.
mf
3. Wait on the Lord, ye sons of men, Nor fear when ty - rants frown, Ye shall con - fess their pride was vain, When jus - tice casts them down.
4. But mark the man of righ-teous-ness, His sev - eral steps at - tend, True pleasure runs through all his ways, And peace - ful is his end.

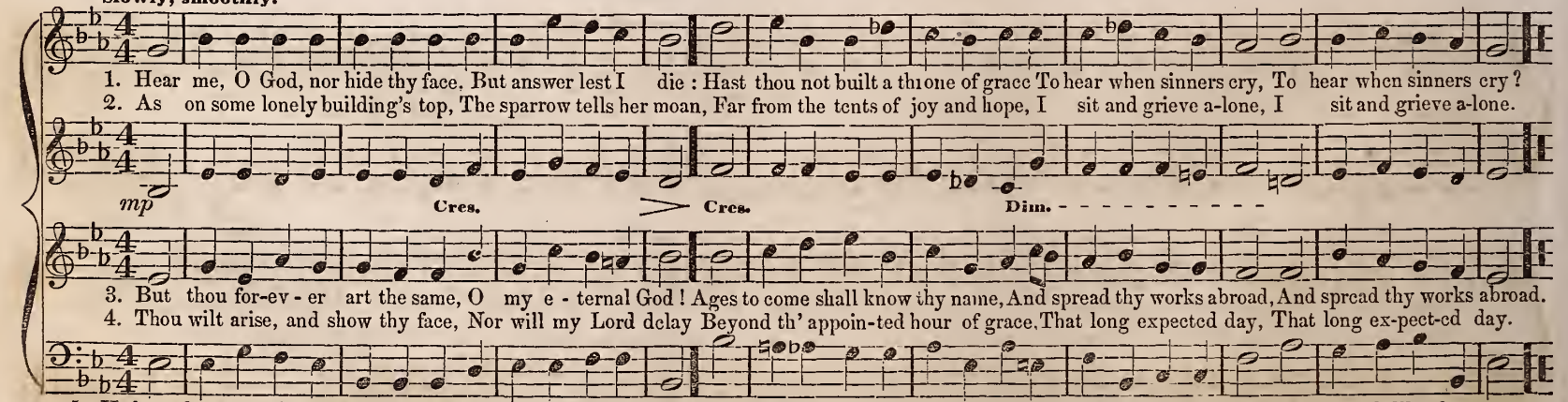
NUMIDIA. C. M.


Andante.
1. Thou art my portion, O my God; Soon as I know thy way, My heart makes haste t' obey thy word, And suffers no de - lay, And suffers no de - lay.
2. I choose the path of heav'nly truth, And glo-ry in my choice; Not all the riches of the earth Could make me so rejoice, Could make me so rojoice.
mp
Cres.
Dim.
Cres.
Dim.
3. Thy precepts and thy heavenly grace I set before my eyes; Thence I derive my daily strength, And there my comfort lies, And there my comfort lies.
4. If once I wander from thy path, I think upon my ways; Then turn my feet to thy commands, And trust thy pard'ning grace, And trust thy pard'ning grace.
5. Now I am thine, for - ever thine, O save thy servant, Lord! Thou art my shield, my hiding place, My hope is in thy word, My hope is in thy word.

Larghetto Maestoso.
1. { Hail, great Creator, wise and good! To thee our songs we raise; / Nature, thro' all her various scenes, In-vites us to thy (Omit.) }
1. At morning, noon, and evening mild, Fresh wonders strike our view; And while we gaze, our hearts ex ult, With praise.
m
Cres.
mf
mf
for.
mf
mp
m
3. { Thy glo-ry beams in eve-ry star, Which gilds the gloom of night; / And decks the smiling face of morn With rays of cheerful (Omit.) }
4. The loft-y hill, the hum-ble lawn With countless beauties shine; The si-lent grove, the aw-ful shade, Pro- light.
5. { Great nature's God! still may these scenes Our se-rious hours en-gage! / Still may our grateful hearts con-sult Thy work's instructive (Omit.) }
6. And while, in all thy wondrous ways, Thy va ried love we see; Oh may our hearts, great God, be led Thro' page!
Second Ending.
transports ev-er new. And while we gaze, our hearts ex-ult, With transports ev - er new.....
(The second ending is for the fourth stanza.)
Cres.
for.
pia.
Dim.
claim thy power divine. (Pass to the second ending.).....
The si - lent grove, the aw-ful shade Proclaim thy power di - vine.....
all thy works to thee. Oh may our hearts, great God, be led Thro' all thy works to thee. (End.)

FENWORTH. C. M. or C. H. M.*


Moderato.
C. M. Oh how I love thy ho - ly law! 'Tis dai - ly my de - light: And thence my med - i - ta-tions draw Di - vine ad - vice by night.
m
Cres.. - - - - - - - - - - - - - - - - - - - Dim.
C.H.M. When I can trust my all with God In tri - al's pain - ful hour : A joy springs up a - mid dis-tress, A fountain in the wil - der - ness.
Bow, all resigned be-neath his rod, And bless his spar - ing pow'r, :

AGNAL. C. M.


Slowly, smoothly.
1. Hear me, O God, nor hide thy face, But answer lest I die : Hast thou not built a throne of grace To hear when sinners cry, To hear when sinners cry?
2. As on some lonely building's top, The sparrow tells her moan, Far from the tents of joy and hope, I sit and grieve a-lone, I sit and grieve a-lone.
mp
Cres.
Cres.
Dim. - - - - - - - - - -
3. But thou for-ev - er art the same, O my e - ternal God! Ages to come shall know thy name, And spread thy works abroad, And spread thy works abroad.
4. Thou wilt arise, and show thy face, Nor will my Lord delay Beyond th' appoin-ted hour of grace, That long expected day, That long ex-pect-ed day.
5 He hears his saints he knows their cry, And by mysterious ways, Redeems the prisoners, doomed to die, And fills their tongues with praise, And fills, &c

* *By repeating the first part of the tune, and removing the tie from the last measure but one.*

DENFIELD. C. M.

Arranged from GLASER.

1. Lord, in the morn-ing thou shalt hear My voice as- cend-ing high; To thee will I di - rect my prayer, To thee lift up mine eye;—
2. Up to the hills, where Christ is gone To plead for all his saints, Pre-sent - ing at his Father's throne Our songs and our complaints.

mf Dim.

3. Thou art a God, be-fore whose sight The wick - ed shall not stand: Sin-ners shall ne'er be thy de - light, Nor dwell at thy right hand.
4. But to thy house will I re - sort, To taste thy mer - cies there; I will frequent thine ho - ly court, And wor-ship in thy fear.
5. Oh may thy Spir - it guide my feet In ways of righ-teous-ness; Make eve - ry path of du - ty straight, And plain be - fore my face.

EVAN. C. M.

Slowly, gently.

1. In mer-cy, Lord, re - member me, Thro' all the hours of night, And grant to me most gra-cious - ly The safeguard of thy might.

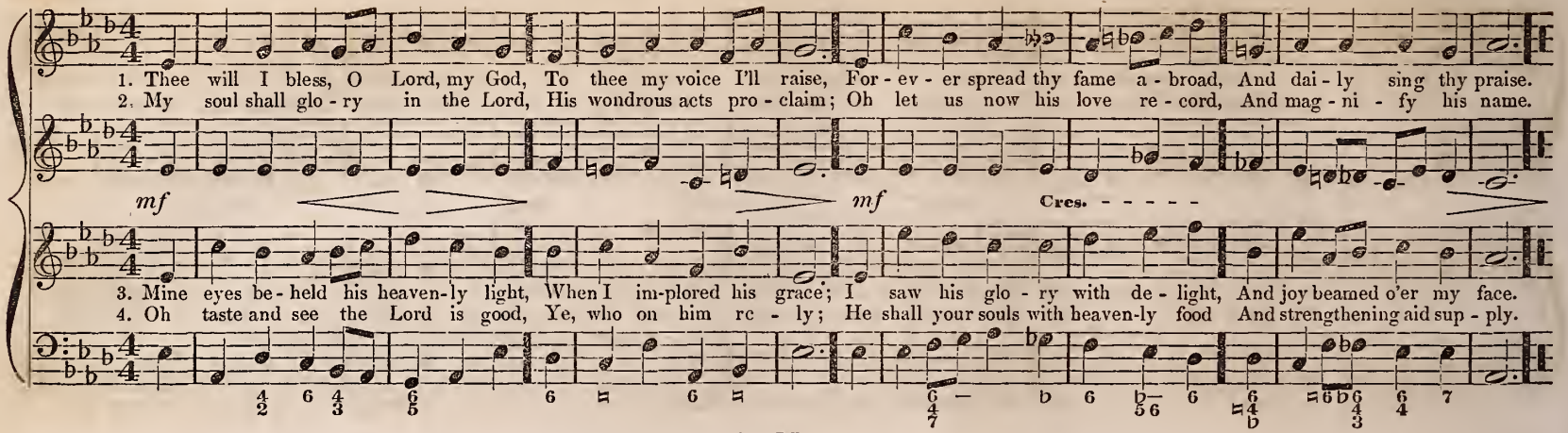
mp *mf*

2. With cheerful heart I close my eyes, Since thou wilt not re - move: Oh, in the morning let me rise Re - joic - ing in thy love!
3. Or, if this night should prove the last, And end my transient days; Oh! take me to thy promised rest, Where I may sing thy praise.

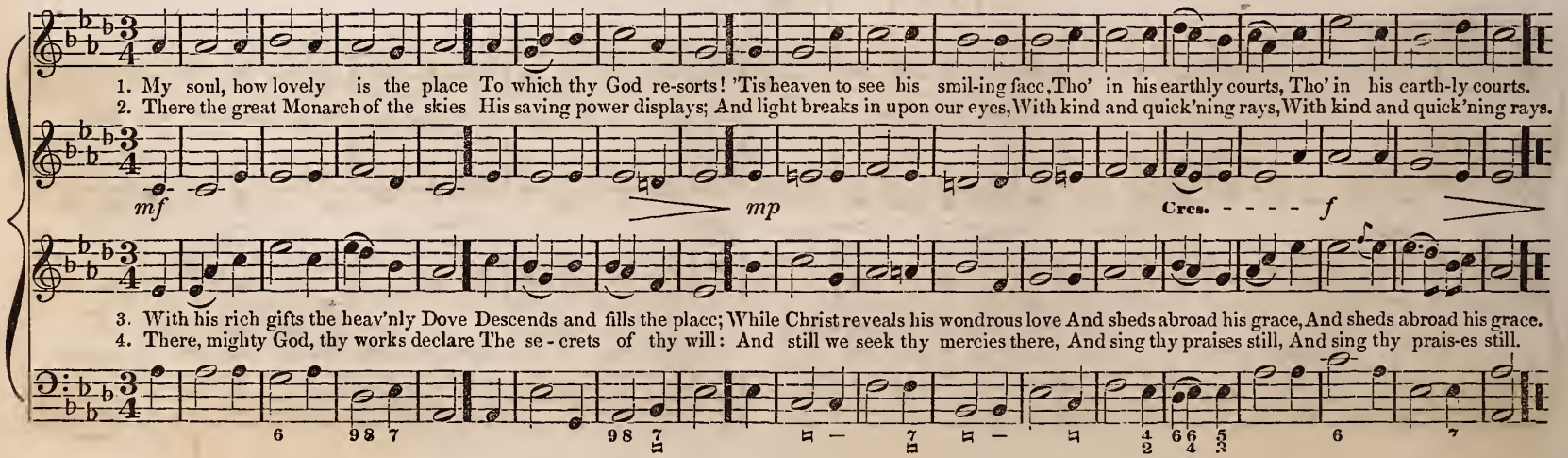
6 6/4 7

RUBINI. C. M.

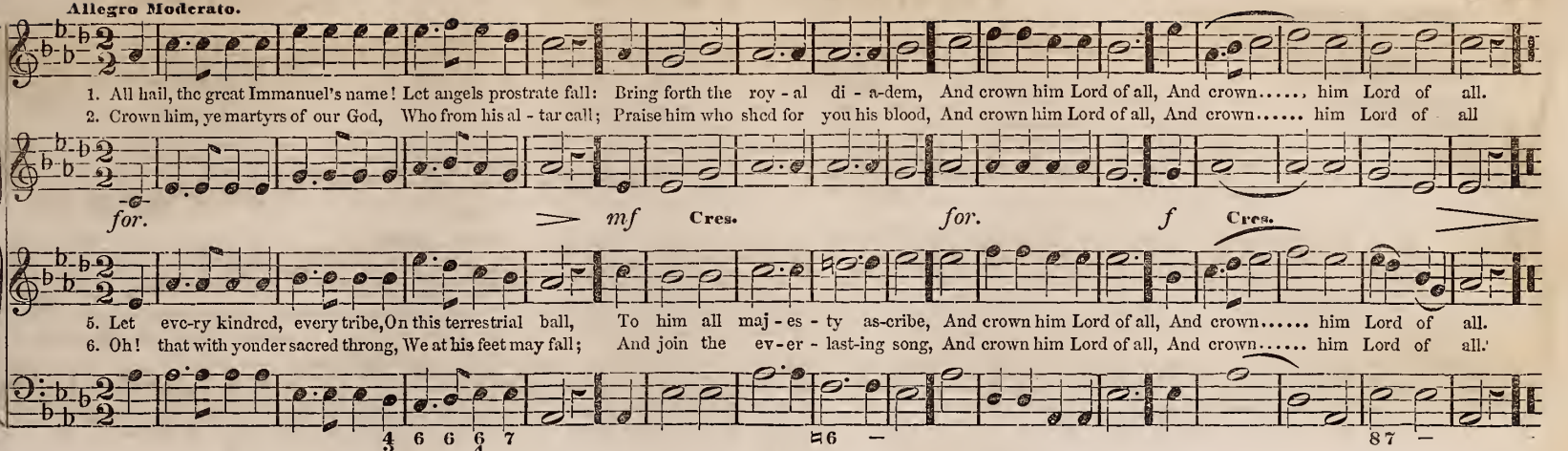
WILLIAM MASON.


1. Thee will I bless, O Lord, my God, To thee my voice I'll raise, For-ev-er spread thy fame a-broad, And dai-ly sing thy praise.
2. My soul shall glo-ry in the Lord, His wondrous acts pro-claim; Oh let us now his love re-cord, And mag-ni-fy his name.
mf
mf
Cres. - - - - -
3. Mine eyes be-held his heaven-ly light, When I im-plored his grace; I saw his glo-ry with de-light, And joy beamed o'er my face.
4. Oh taste and see the Lord is good, Ye, who on him re-ly; He shall your souls with heaven-ly food And strengthening aid sup-ply.

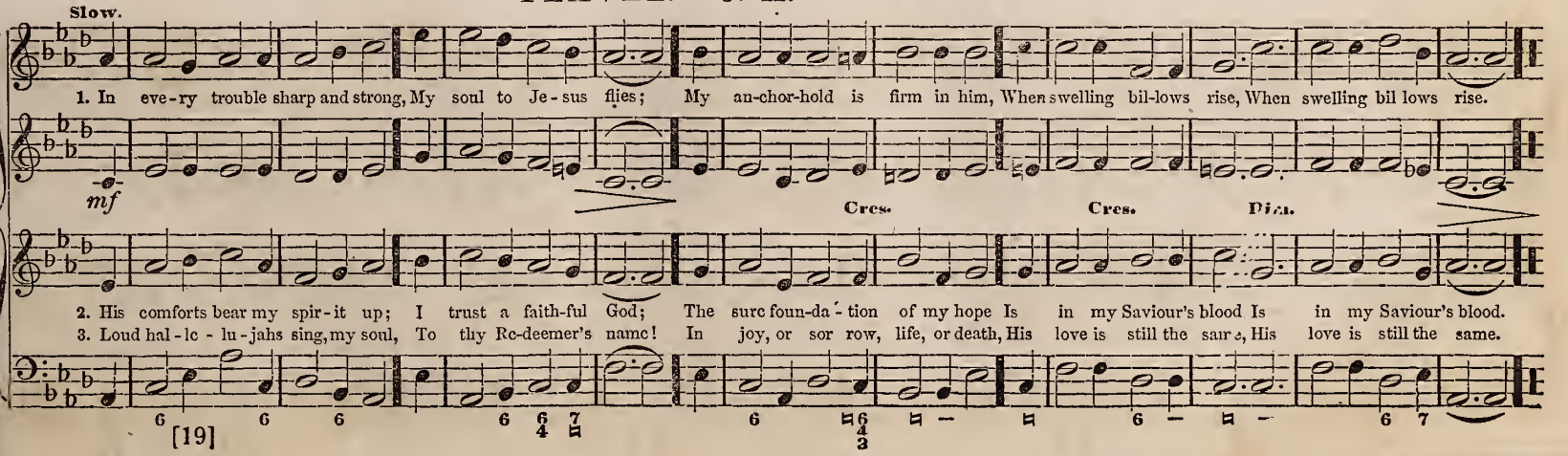
FULLER. C. M.


1. My soul, how lovely is the place To which thy God re-sorts! 'Tis heaven to see his smil-ing face, Tho' in his earthly courts, Tho' in his earth-ly courts.
2. There the great Monarch of the skies His saving power displays; And light breaks in upon our eyes, With kind and quick'ning rays, With kind and quick'ning rays.
mf
mp
Cres. - - - - f
3. With his rich gifts the heav'nly Dove Descends and fills the place; While Christ reveals his wondrous love And sheds abroad his grace, And sheds abroad his grace.
4. There, mighty God, thy works declare The se-crets of thy will: And still we seek thy mercies there, And sing thy praises still, And sing thy prais-es still.

ROCKWELL. C. M.


Allegro Moderato.
1. All hail, the great Immanuel's name! Let angels prostrate fall: Bring forth the roy - al di - a-dem, And crown him Lord of all, And crown..... him Lord of all.
2. Crown him, ye martyrs of our God, Who from his al - tar call; Praise him who shed for you his blood, And crown him Lord of all, And crown..... him Lord of all
for.
mf
Cres.
for.
f
Cres.
5. Let eve-ry kindred, every tribe, On this terrestrial ball, To him all maj - es - ty as-cribe, And crown him Lord of all, And crown..... him Lord of all.
6. Oh! that with yonder sacred throng, We at his feet may fall; And join the ev-er - last-ing song, And crown him Lord of all, And crown..... him Lord of all.

FLAVEL. C. M.


Slow.
1. In eve-ry trouble sharp and strong, My soul to Je-sus flies; My an-chor-hold is firm in him, When swelling bil-lows rise, When swelling bil lows rise.
mf
Cres.
Cres.
Dim.
2. His comforts bear my spir-it up; I trust a faith-ful God; The sure foun-da-tion of my hope Is in my Saviour's blood Is in my Saviour's blood.
3. Loud hal-le - lu-jahs sing, my soul, To thy Re-deemer's name! In joy, or sor row, life, or death, His love is still the same, His love is still the same.

WELLFLEET. S. M.

Arranged from P. WINTER.

Andante Maestoso.

1. Come, sound his praise a - broad, And hymns of glo - ry sing: Je - ho-vah is the sovereign God, The u - ni-ver-sal king, Je - ho - vah is the sovereign God, The u - ni - ver-sal king.

mf Cres. *mp* Cres. *mf* Dim.

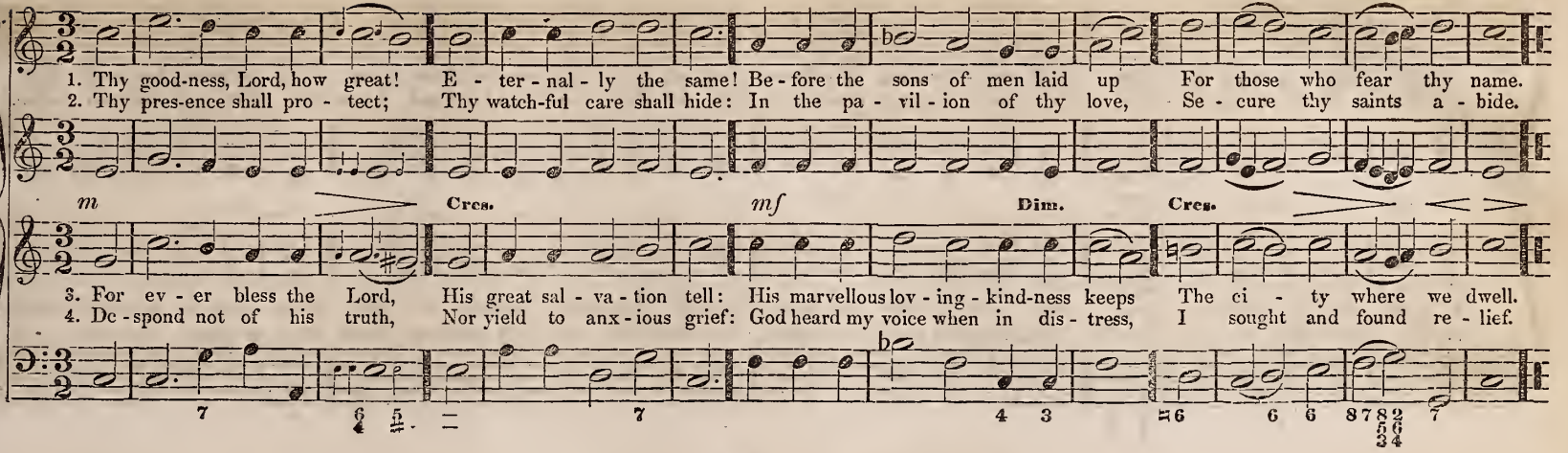
2. Come, worship at his throne, Come, bow be-fore the Lord; We are his work and not our own, He formed us by his word, We are his work and not our own, He formed us by his word.
3. To day at tend his voice, Nor dare provoke his rod; Come like the people of his choice, And own your graeious God, Come like the people of his choice, And own your gracious God.

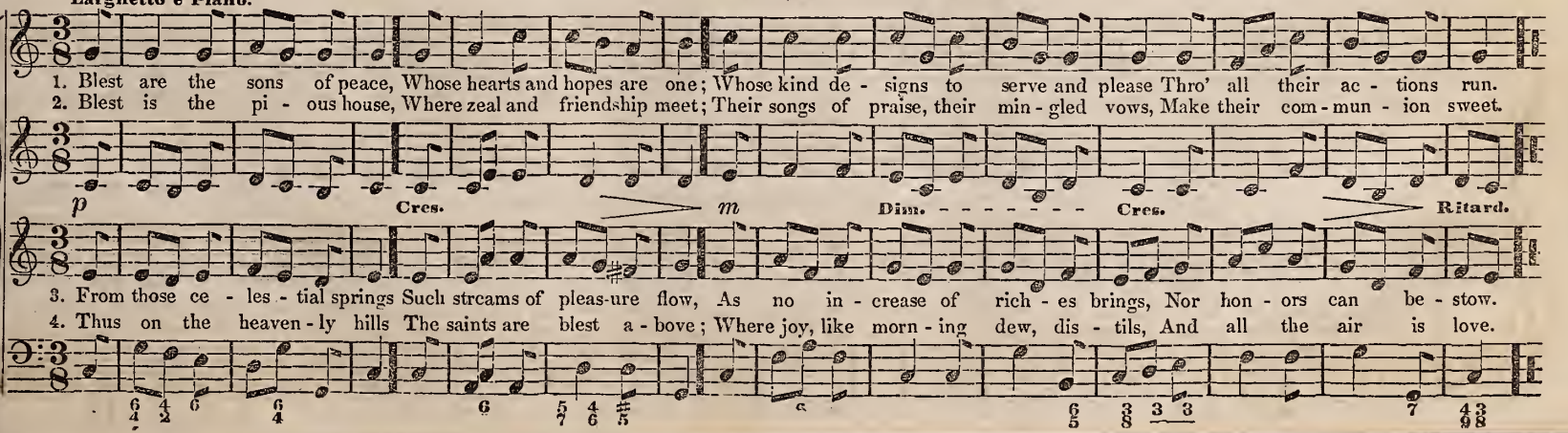
LILIAN. S. M.

1. Sweet is the work, O Lord, Thy glo - rious name to sing; To praise and pray, to hear thy word, And grate - ful of - - ferings bring.
2. Sweet, at the dawn-ing light, Thy bound-less love to tell; And when ap - proach the shades of night, Still on the theme to dwell.

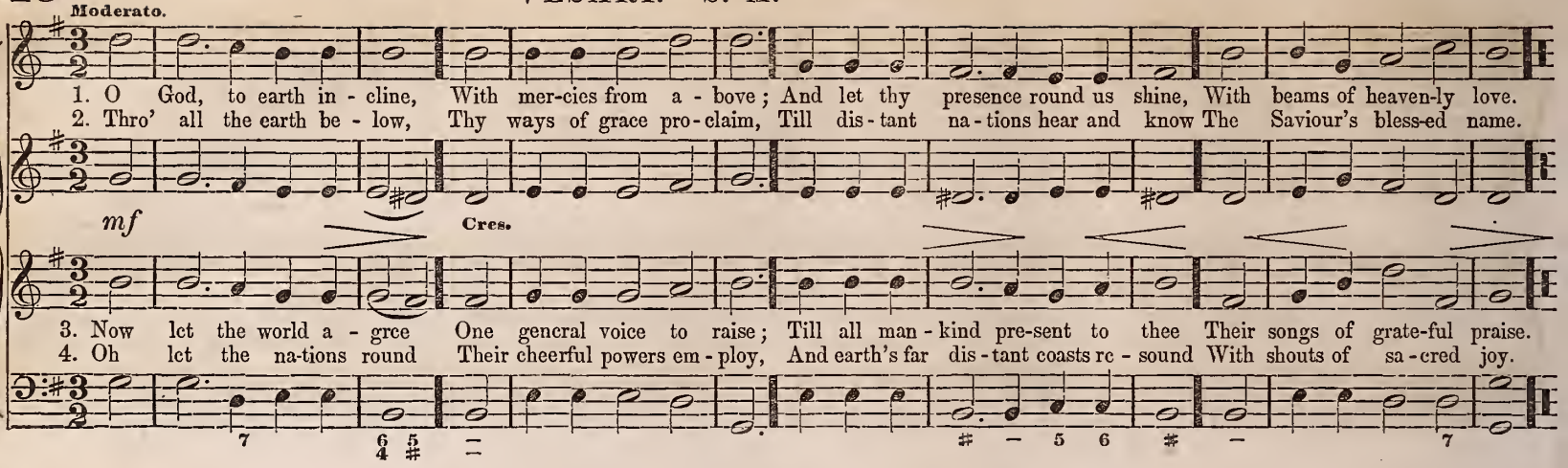
Mezzo. *mf* *mp* Cres. - - - - - - - - - - - - *for.* Dim.

3. Sweet, on this day of rest, To join in heart and voice, With those who love and serve thee best, And in thy name re - joice.
4. To songs of praise and joy Be eve - ry Sab - bath given, That such may be our blest em - ploy E - ter - nal - ly in heaven.

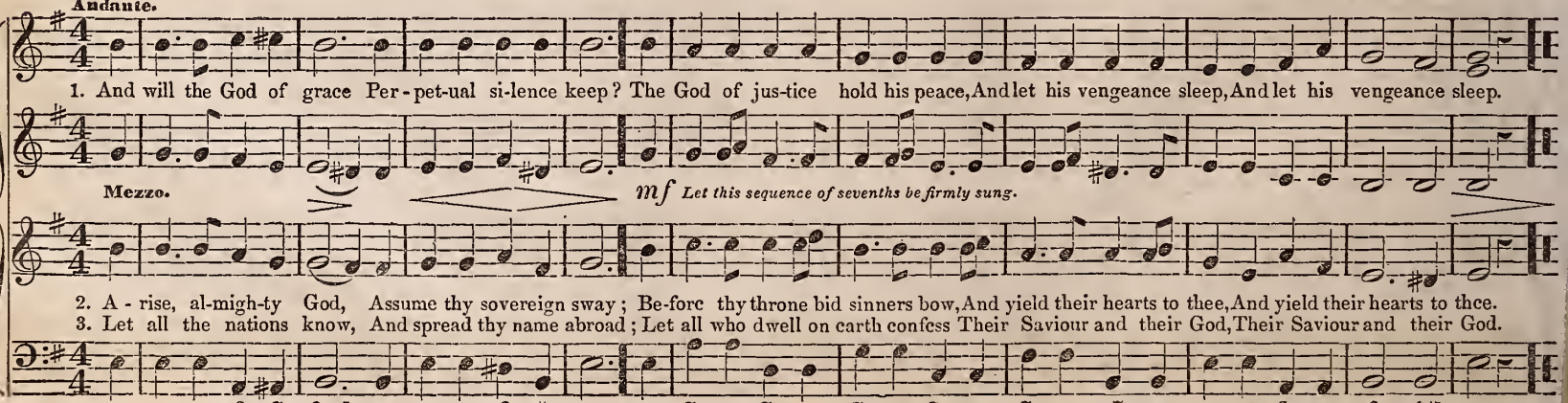
WINN. S. M. (or C. M. by the small notes.)

1. Thy good-ness, Lord, how great! E - ter - nal - ly the same! Be - fore the sons of men laid up For those who fear thy name.
2. Thy pres-ence shall pro - tect; Thy watch-ful care shall hide: In the pa - vil - ion of thy love, Se - cure thy saints a - bide.
m
Cres.
mf
Dim.
Cres.
3. For ev - er bless the Lord, His great sal - va - tion tell: His marvellous lov - ing - kind-ness keeps The ci - ty where we dwell.
4. De - spond not of his truth, Nor yield to anx - ious grief: God heard my voice when in dis - tress, I sought and found re - lief.

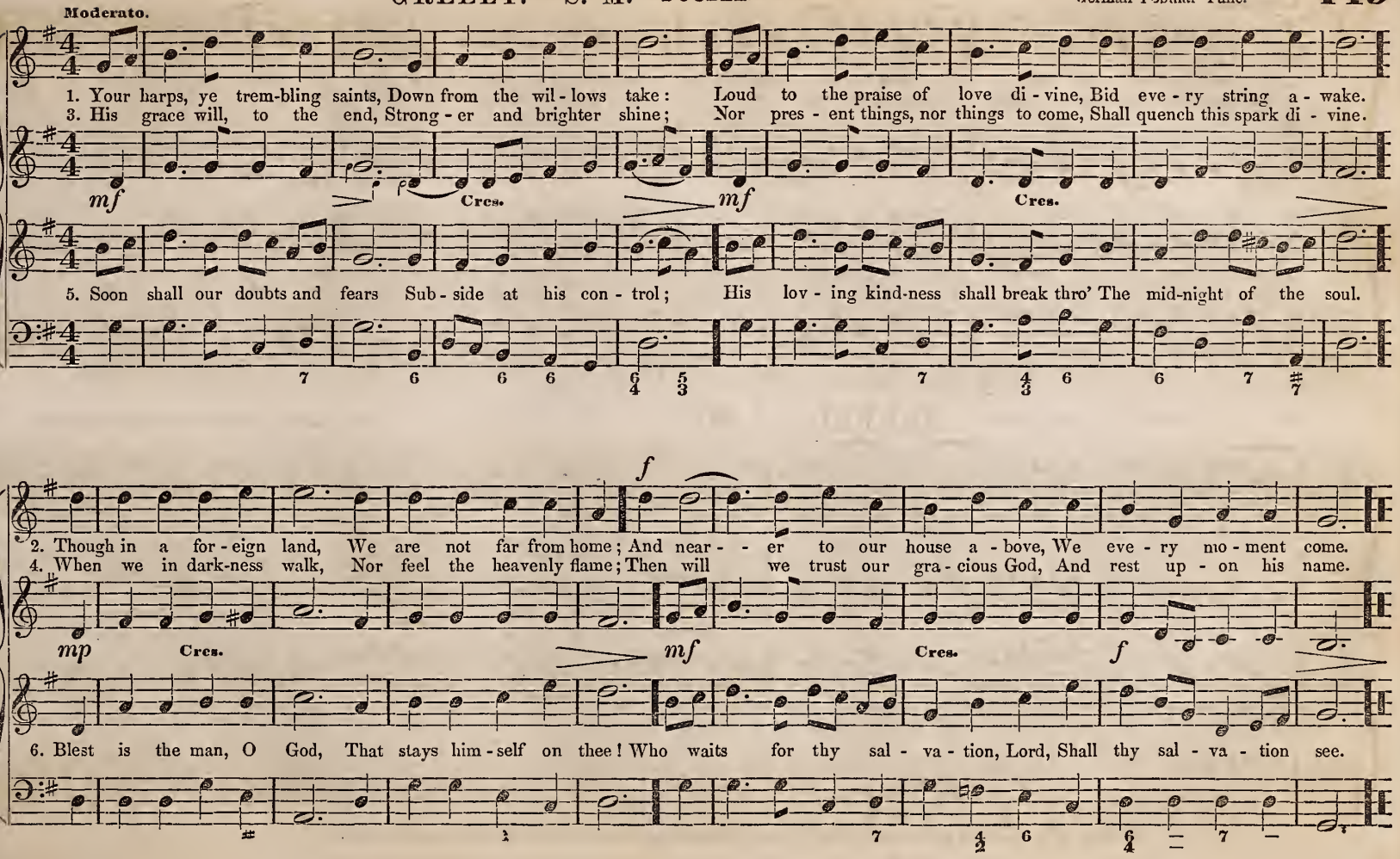
LETTO. S. M.

Larghetto e Piano.
1. Blest are the sons of peace, Whose hearts and hopes are one; Whose kind de - signs to serve and please Thro' all their ac - tions run.
2. Blest is the pi - ous house, Where zeal and friendship meet; Their songs of praise, their min - gled vows, Make their com - mun - ion sweet.
p
Cres.
m
Dim.
Cres.
Ritard.
3. From those ce - les - tial springs Such streams of pleas-ure flow, As no in - crease of rich - es brings, Nor hon - ors can be - stow.
4. Thus on the heaven - ly hills The saints are blest a - bove; Where joy, like morn - ing dew, dis - tils, And all the air is love.

VESARI. S. M.

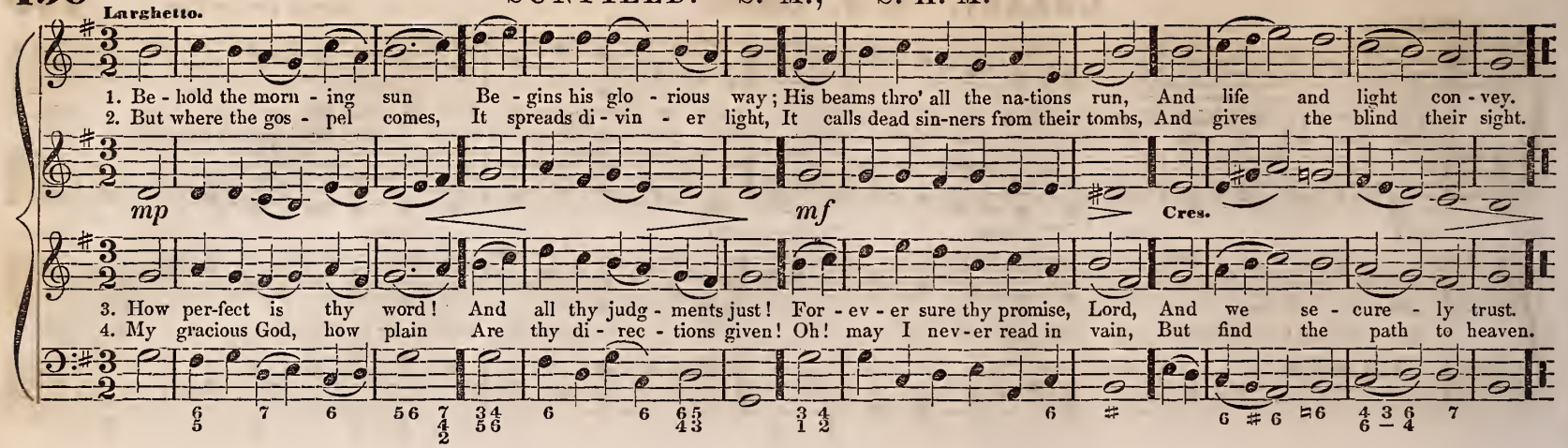

Moderato.
1. O God, to earth in - cline, With mer-cies from a - bove; And let thy presence round us shine, With beams of heaven-ly love.
2. Thro' all the earth be - low, Thy ways of grace pro-claim, Till dis-tant na-tions hear and know The Saviour's bless-ed name.
mf
Cres.
3. Now let the world a - gree One general voice to raise; Till all man-kind pre-sent to thee Their songs of grate-ful praise.
4. Oh let the na-tions round Their cheerful powers em-ploy, And earth's far dis-tant coasts re-sound With shouts of sa-cred joy.

TAURUS. S. M.

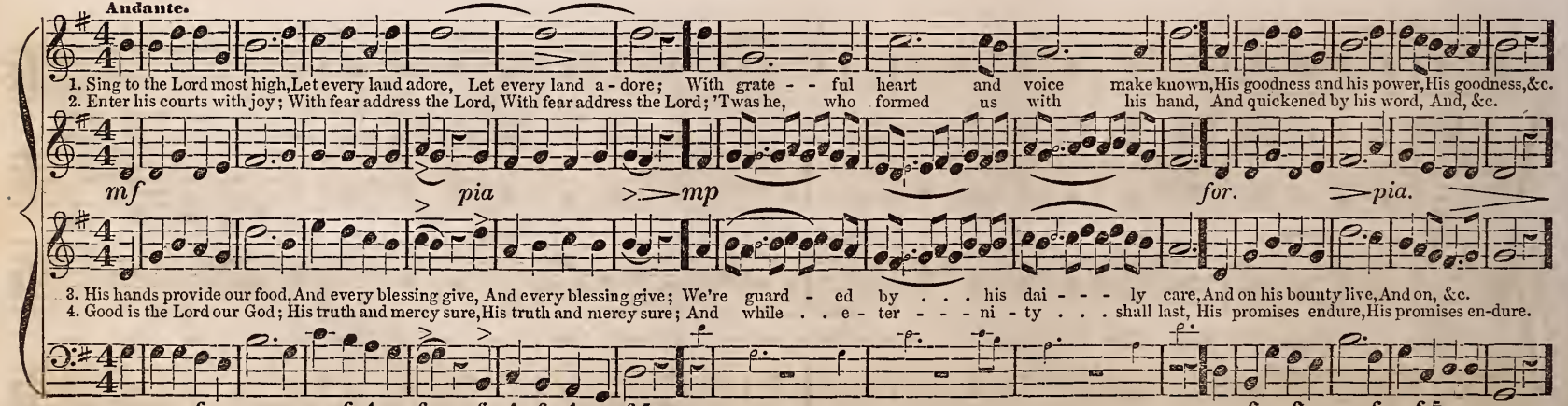

Andante.
1. And will the God of grace Per-pet-ual si-lence keep? The God of jus-tice hold his peace, And let his vengeance sleep, And let his vengeance sleep.
Mezzo.
mf Let this sequence of sevenths be firmly sung.
2. A-rise, al-migh-ty God, Assume thy sovereign sway; Be-fore thy throne bid sinners bow, And yield their hearts to thee, And yield their hearts to thee.
3. Let all the nations know, And spread thy name abroad; Let all who dwell on earth confess Their Saviour and their God, Their Saviour and their God.


Moderato.
1. Your harps, ye trem-bling saints, Down from the wil - lows take: Loud to the praise of love di - vine, Bid eve - ry string a - wake.
3. His grace will, to the end, Strong - er and brighter shine; Nor pres - ent things, nor things to come, Shall quench this spark di - vine.
mf
Cres.
mf
Cres.
5. Soon shall our doubts and fears Sub - side at his con - trol; His lov - ing kind-ness shall break thro' The mid-night of the soul.
f
2. Though in a for - eign land, We are not far from home; And near - - er to our house a - bove, We eve - ry mo - ment come.
4. When we in dark-ness walk, Nor feel the heavenly flame; Then will we trust our gra - cious God, And rest up - on his name.
mp
Cres.
mf
Cres.
f
6. Blest is the man, O God, That stays him - self on thee! Who waits for thy sal - va - tion, Lord, Shall thy sal - va - tion see.

SUNFIELD. S. M., or S. H. M.*

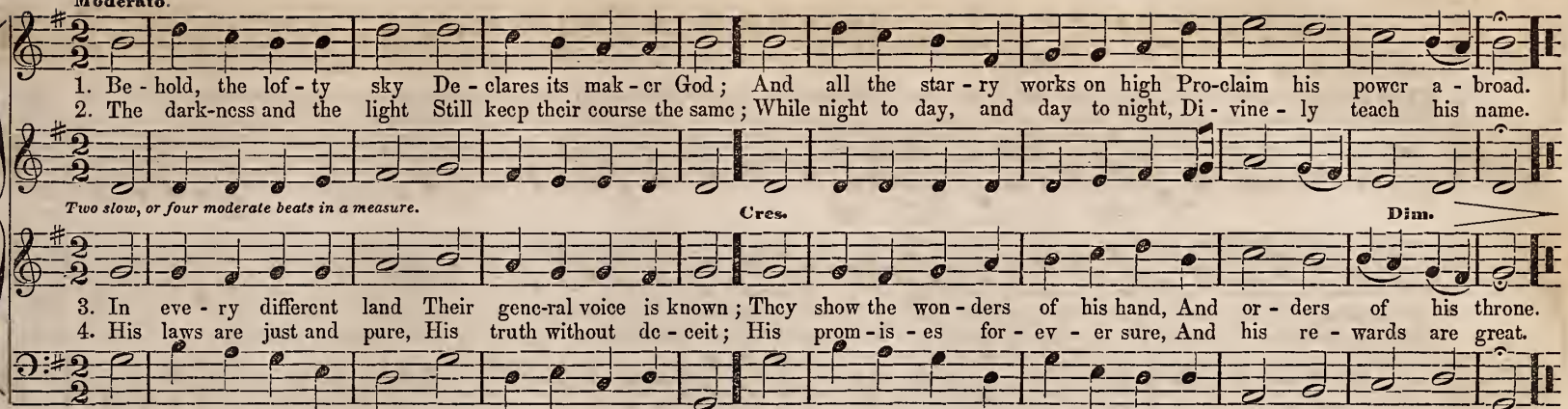

Larghetto.
1. Be - hold the morn - ing sun Be - gins his glo - rious way; His beams thro' all the na-tions run, And life and light con - vey.
2. But where the gos - pel comes, It spreads di - vin - er light, It calls dead sin-ners from their tombs, And gives the blind their sight.
mp
mf
Cres.
3. How per-fect is thy word! And all thy judg - ments just! For - ev - er sure thy promise, Lord, And we se - cure - ly trust.
4. My gracious God, how plain Are thy di - rec - tions given! Oh! may I nev-er read in vain, But find the path to heaven.

PLEVEL. S. M.

Arranged from HANDEL'S "La Resurrezione."

Andante.
1. Sing to the Lord most high, Let every land adore, Let every land a - dore; With grate - - ful heart and voice make known, His goodness and his power, His goodness, &c.
2. Enter his courts with joy; With fear address the Lord, With fear address the Lord; 'Twas he, who formed us with his hand, And quickened by his word, And, &c.
mf
pia
mp
for.
pia.
3. His hands provide our food, And every blessing give, And every blessing give; We're guard - ed by . . . his dai - - - - ly care, And on his bounty live, And on, &c.
4. Good is the Lord our God; His truth and mercy sure, His truth and mercy sure; And while . . e - ter - - - - ni - ty . . . shall last, His promises endure, His promises en-dure.

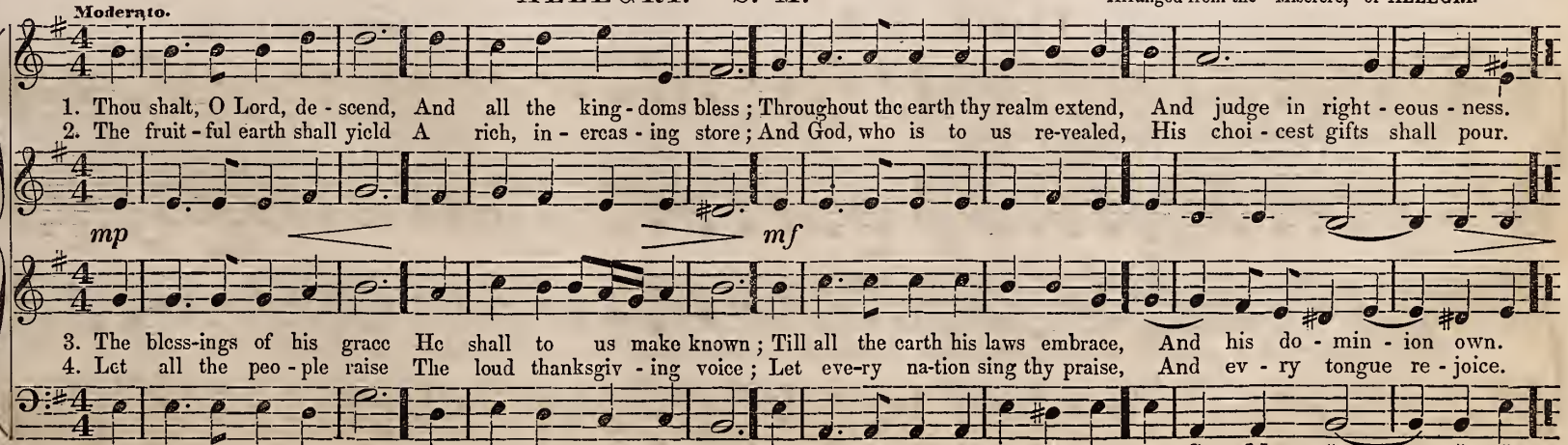
* S. H. M. by repeating the first part of the tune, and removing the ties in the *third* and *sixth* lines of the stanza.

LANDON. S. M.

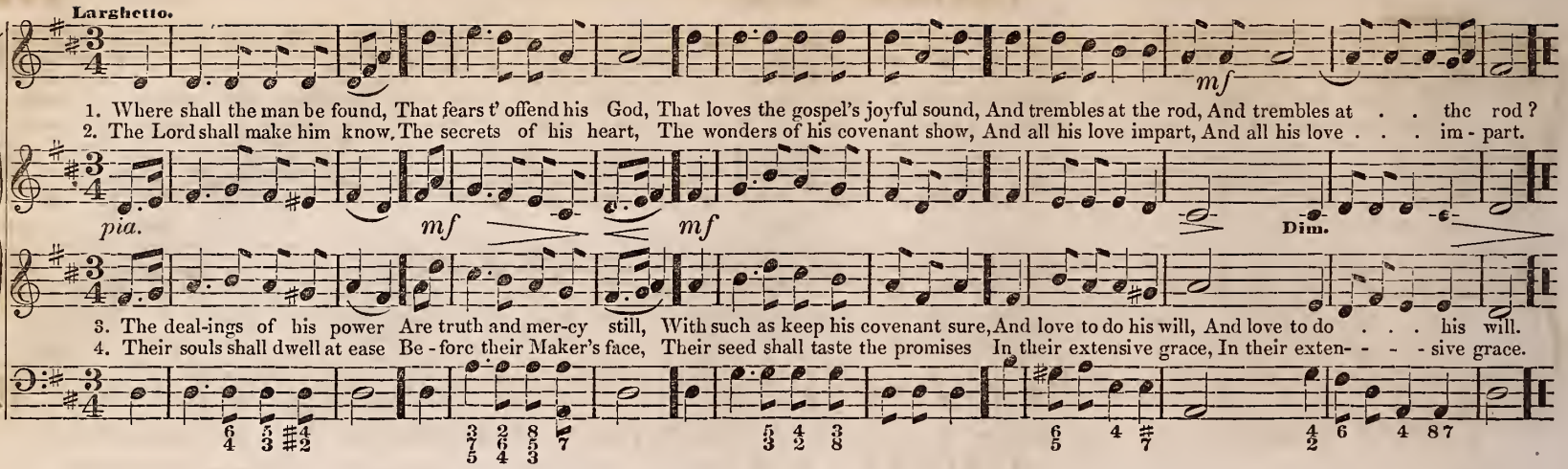

Moderato.
1. Be - hold, the lof - ty sky De - clares its mak - er God; And all the star - ry works on high Pro-claim his power a - broad.
2. The dark-ness and the light Still keep their course the same; While night to day, and day to night, Di - vine - ly teach his name.
Two slow, or four moderate beats in a measure.
Cres.
Dim.
3. In eve - ry different land Their gene-ral voice is known; They show the won - ders of his hand, And or - ders of his throne.
4. His laws are just and pure, His truth without de - ceit; His prom - is - es for - ev - er sure, And his re - wards are great.
5. While of thy works I sing, Thy glo - ry to pro - claim; Ac - cept the praise, my God, my King, In my Re - deem - er's name.

ALLEGRI. S. M.

Arranged from the "Miserere," of ALLEGRI.

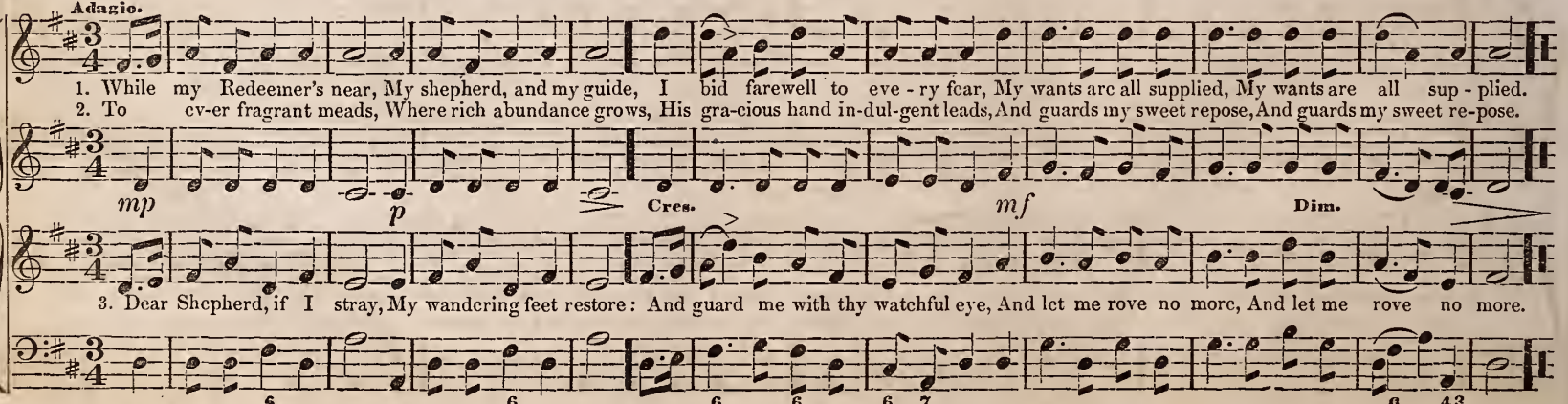

Moderato.
1. Thou shalt, O Lord, de - scend, And all the king - doms bless; Throughout the earth thy realm extend, And judge in right - eous - ness.
2. The fruit - ful earth shall yield A rich, in - creas - ing store; And God, who is to us re-vealed, His choi - cest gifts shall pour.
mp
mf
3. The bless-ings of his grace He shall to us make known; Till all the earth his laws embrace, And his do - min - ion own.
4. Let all the peo - ple raise The loud thanksgiv - ing voice; Let eve-ry na-tion sing thy praise, And ev - ry tongue re - joice.

FANNO. S. M.

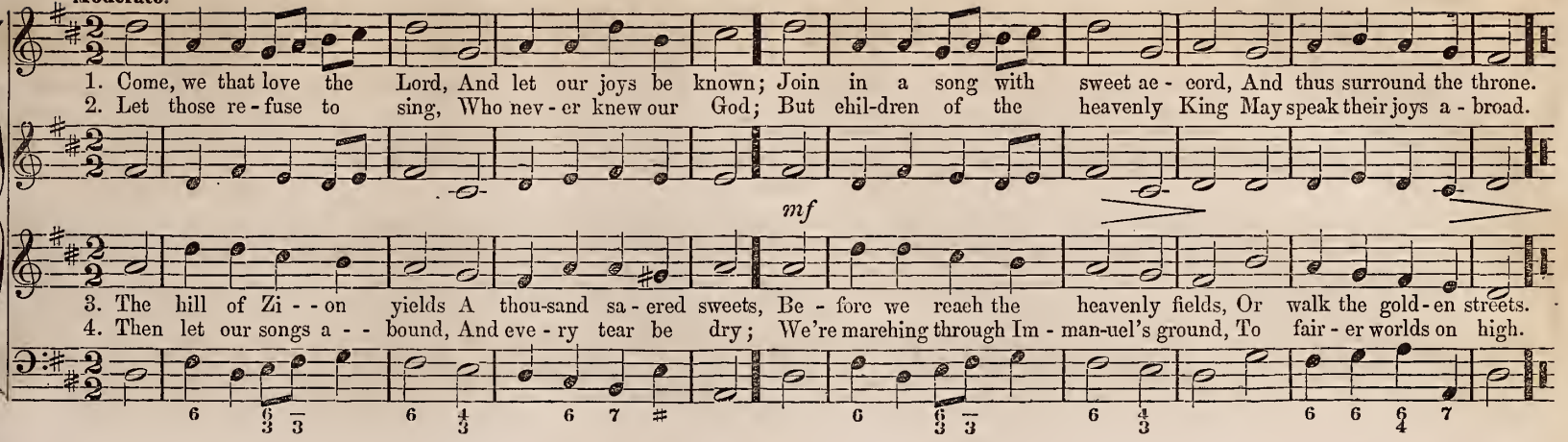
BERTHOLD GANTZERT Hannover.

Larghetto.
1. Where shall the man be found, That fears t' offend his God, That loves the gospel's joyful sound, And trembles at the rod, And trembles at . . the rod?
2. The Lord shall make him know, The secrets of his heart, The wonders of his covenant show, And all his love impart, And all his love . . . im - part.
pia.
mf
mf
mf
Dim.
3. The deal-ings of his power Are truth and mer-cy still, With such as keep his covenant sure, And love to do his will, And love to do . . . his will.
4. Their souls shall dwell at ease Be - fore their Maker's face, Their seed shall taste the promises In their extensive grace, In their exten- - - - sive grace.

TALON. S. M.

Arranged from F. C. FESCA.

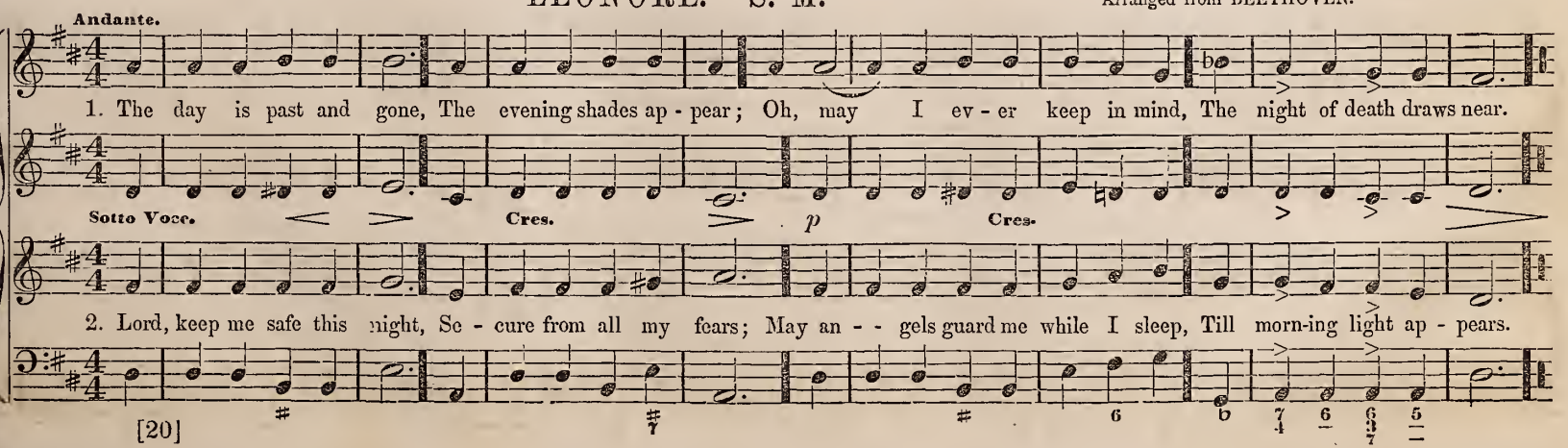

Adagio.
1. While my Redeemer's near, My shepherd, and my guide, I bid farewell to eve - ry fear, My wants are all supplied, My wants are all sup - plied.
2. To ev-er fragrant meads, Where rich abundance grows, His gra-cious hand in-dul-gent leads, And guards my sweet repose, And guards my sweet re-pose.
mp
p
Cres.
mf
Dim.
3. Dear Shepherd, if I stray, My wandering feet restore: And guard me with thy watchful eye, And let me rove no more, And let me rove no more.

BATTISHILL. S. M.

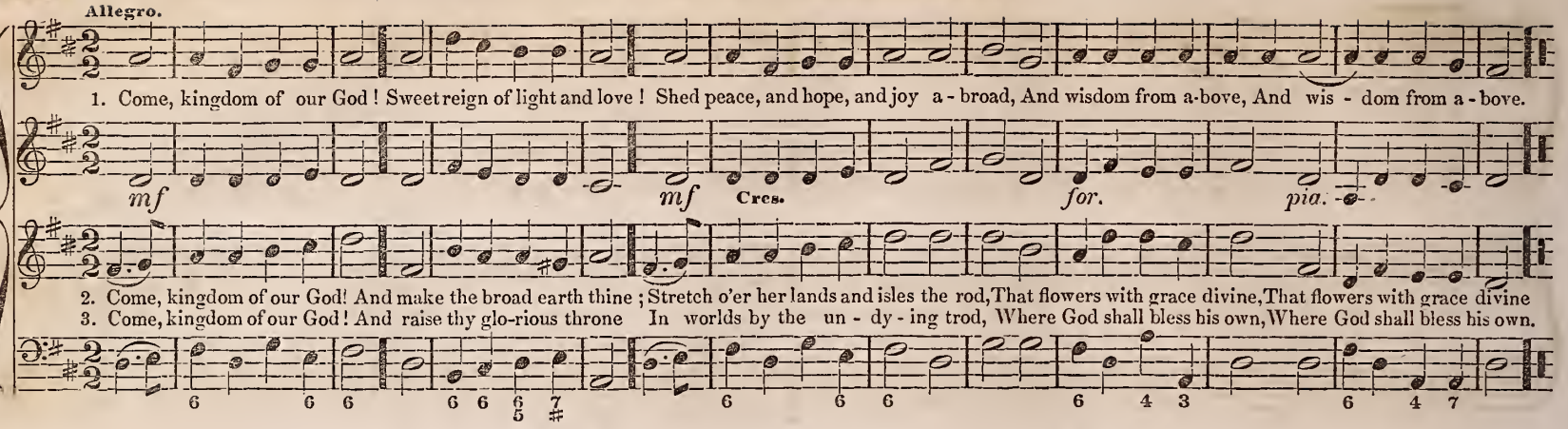
Arranged from a Chant by BATTISHILL.

Moderato.
1. Come, we that love the Lord, And let our joys be known; Join in a song with sweet ae - cord, And thus surround the throne.
2. Let those re - fuse to sing, Who nev - er knew our God; But chil-dren of the heavenly King May speak their joys a - broad.
mf
3. The hill of Zi - - on yields A thou-sand sa - cred sweets, Be - fore we reach the heavenly fields, Or walk the gold - en streets.
4. Then let our songs a - - bound, And eve - ry tear be dry; We're marching through Im - man-uel's ground, To fair - er worlds on high.

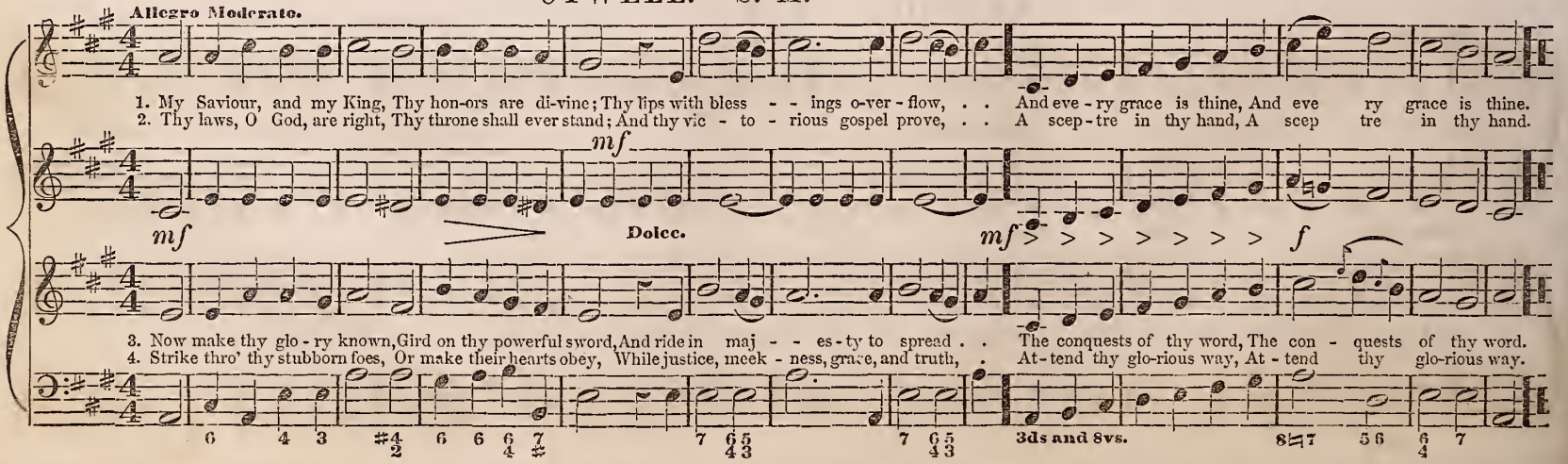
LEONORE. S. M.

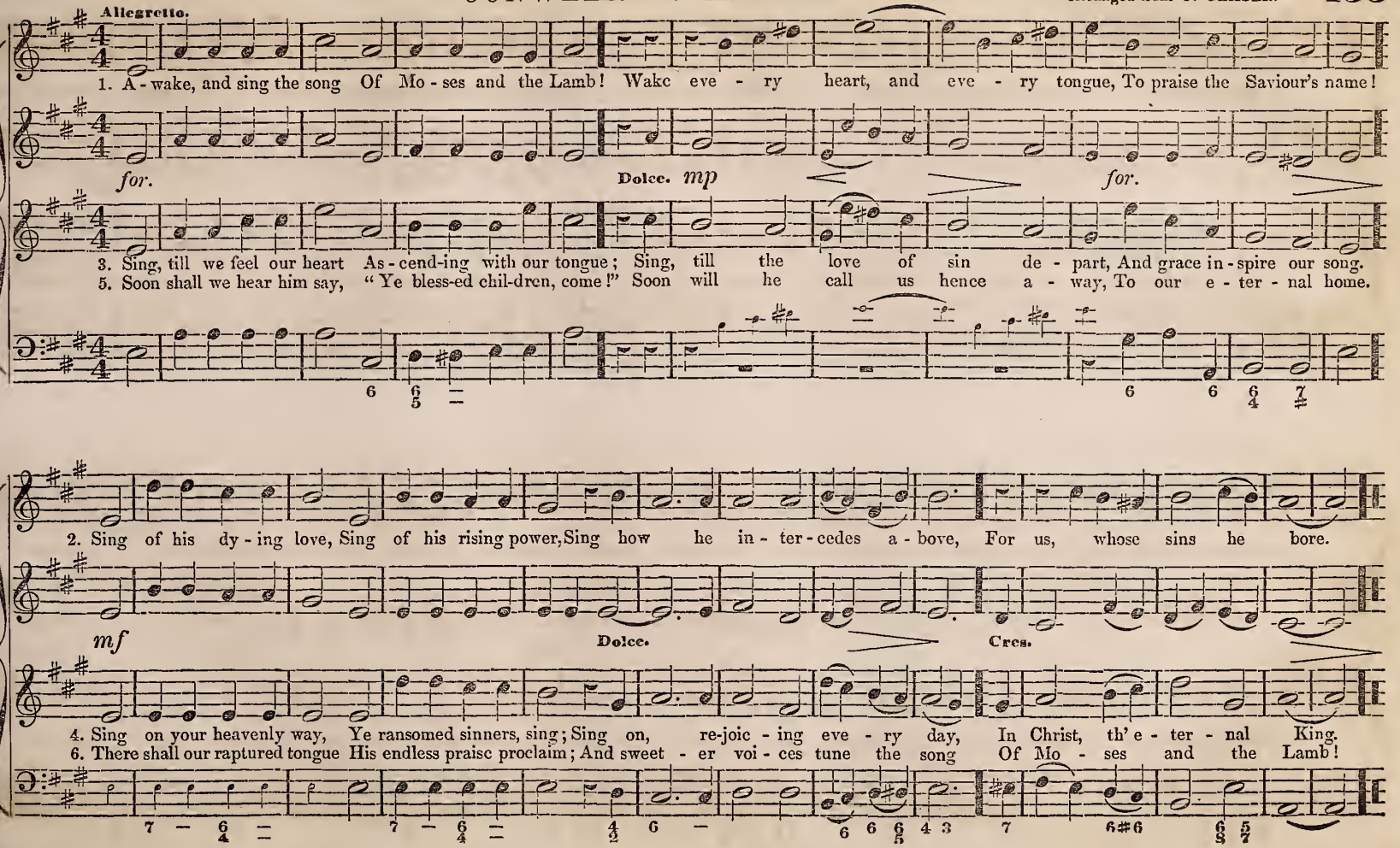
Arranged from BEETHOVEN.


Andante.
1. The day is past and gone, The evening shades ap - pear; Oh, may I ev - er keep in mind, The night of death draws near.
Sotto Voce.
Cres.
p
Cres.
2. Lord, keep me safe this night, Se - cure from all my fears; May an - - gels guard me while I sleep, Till morn-ing light ap - pears.

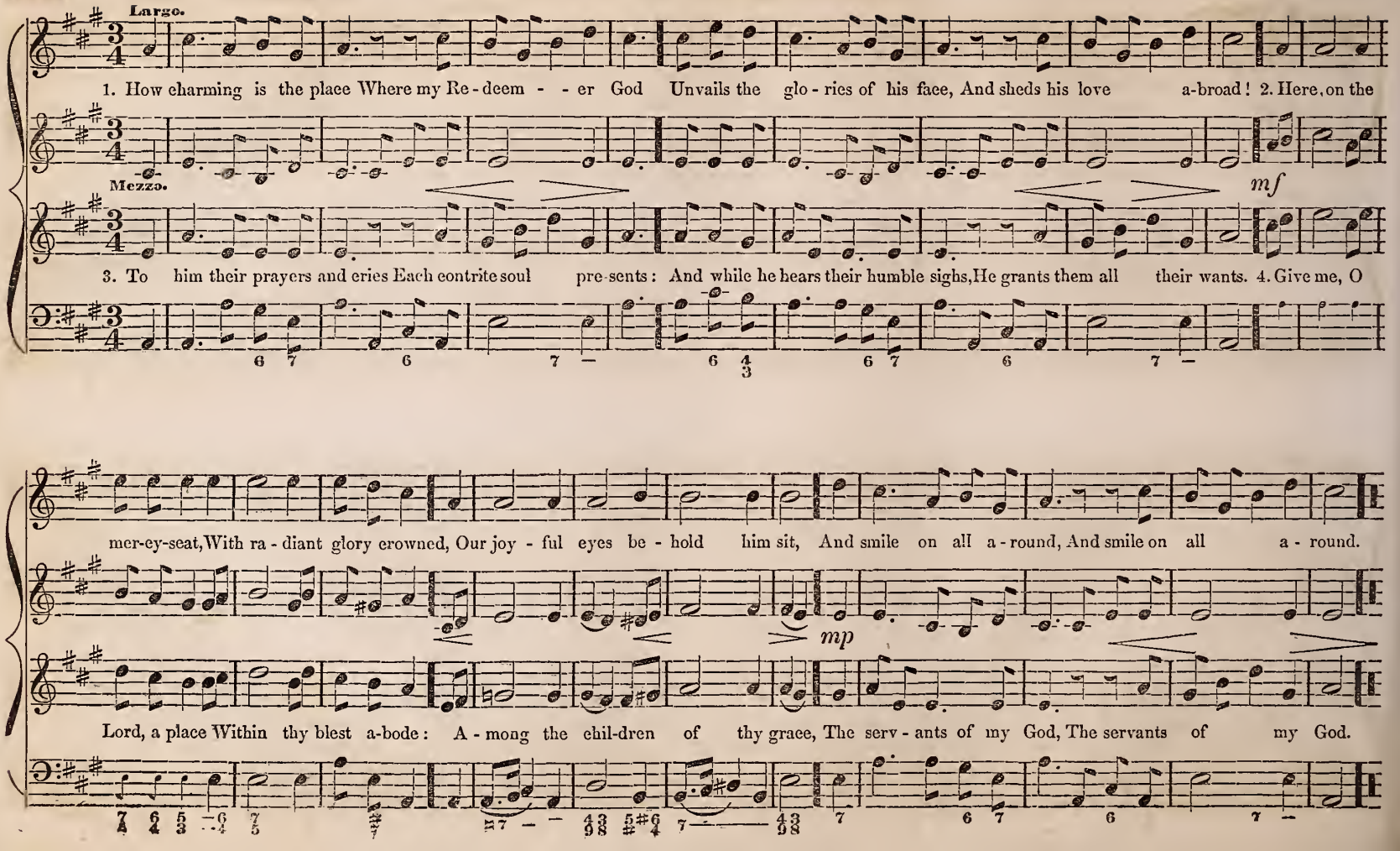
WAIT. S. M.


Allegro.
1. Come, kingdom of our God! Sweet reign of light and love! Shed peace, and hope, and joy a-broad, And wisdom from a-bove, And wis-dom from a-bove.
mf
mf
Cres.
for.
pia.
2. Come, kingdom of our God! And make the broad earth thine; Stretch o'er her lands and isles the rod, That flowers with grace divine, That flowers with grace divine
3. Come, kingdom of our God! And raise thy glo-rious throne In worlds by the un-dy-ing trod, Where God shall bless his own, Where God shall bless his own.

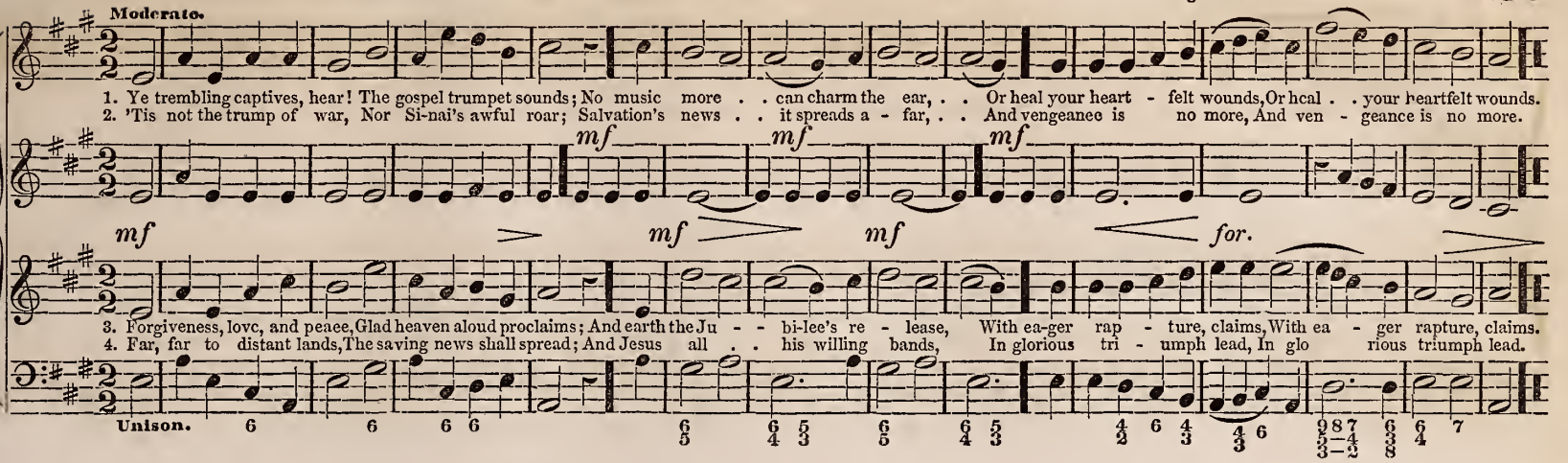
OTWELL. S. M.

Allegro Moderato.
1. My Saviour, and my King, Thy hon-ors are di-vine; Thy lips with bless - - ings o-ver-flow, . . And eve-ry grace is thine, And eve ry grace is thine.
2. Thy laws, O God, are right, Thy throne shall ever stand; And thy vic - to - rious gospel prove, . . A scep-tre in thy hand, A scep tre in thy hand.
mf
mf
Dolce.
mf
f
3. Now make thy glo-ry known, Gird on thy powerful sword, And ride in maj - - es-ty to spread . . The conquests of thy word, The con - quests of thy word.
4. Strike thro' thy stubborn foes, Or make their hearts obey, While justice, meek-ness, grace, and truth, . At-tend thy glo-rious way, At-tend thy glo-rious way.
3ds and 8vs.


Allegretto.
1. A - wake, and sing the song Of Mo - ses and the Lamb! Wake eve - ry heart, and eve - ry tongue, To praise the Saviour's name!
for.
Dolce. mp
for.
3. Sing, till we feel our heart As - cend-ing with our tongue; Sing, till the love of sin de - part, And grace in - spire our song.
5. Soon shall we hear him say, "Ye bless-ed chil-dren, come!" Soon will he call us hence a - way, To our e - ter - nal home.
2. Sing of his dy - ing love, Sing of his rising power, Sing how he in - ter - cedes a - bove, For us, whose sins he bore.
mf
Dolce.
Cres.
4. Sing on your heavenly way, Ye ransomed sinners, sing; Sing on, re-joic - ing eve - ry day, In Christ, th' e - ter - nal King.
6. There shall our raptured tongue His endless praise proclaim; And sweet - er voi - ces tune the song Of Mo - ses and the Lamb!

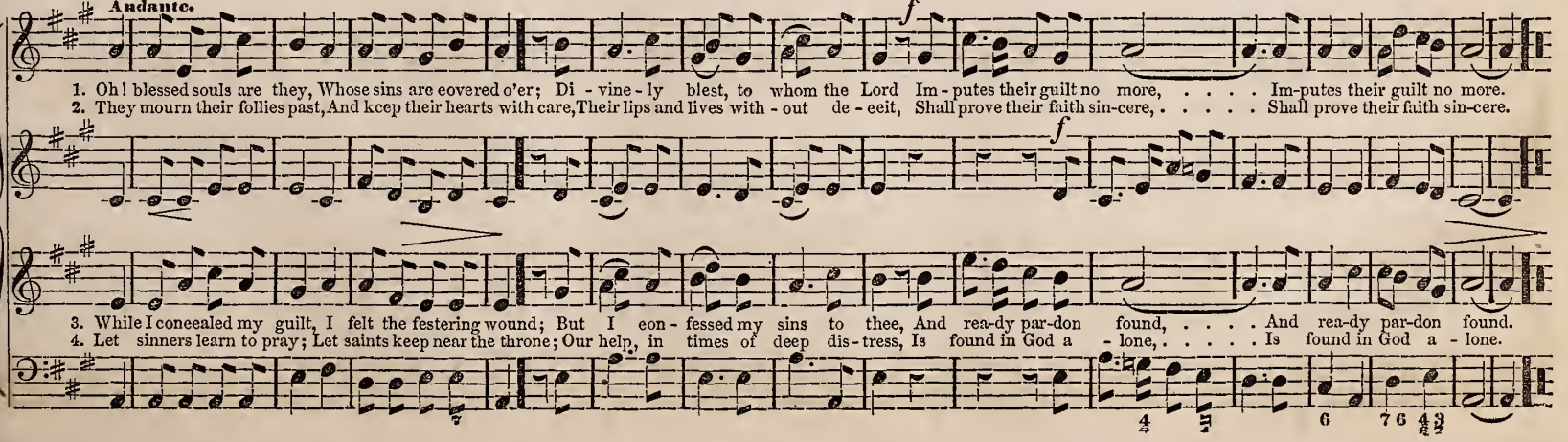
FLAGG. S. M. DOUBLE.


Largo.
1. How charming is the place Where my Re - deem - - er God Unvails the glo - ries of his face, And sheds his love a-broad! 2. Here, on the
Mezzo.
mf
3. To him their prayers and cries Each contrite soul pre-sents: And while he hears their humble sighs, He grants them all their wants. 4. Give me, O
mer-cy-seat, With ra - diant glory crowned, Our joy - ful eyes be - hold him sit, And smile on all a - round, And smile on all a - round.
mp
Lord, a place Within thy blest a-bode: A - mong the chil-dren of thy grace, The serv - ants of my God, The servants of my God.

LUMAN. S. M.

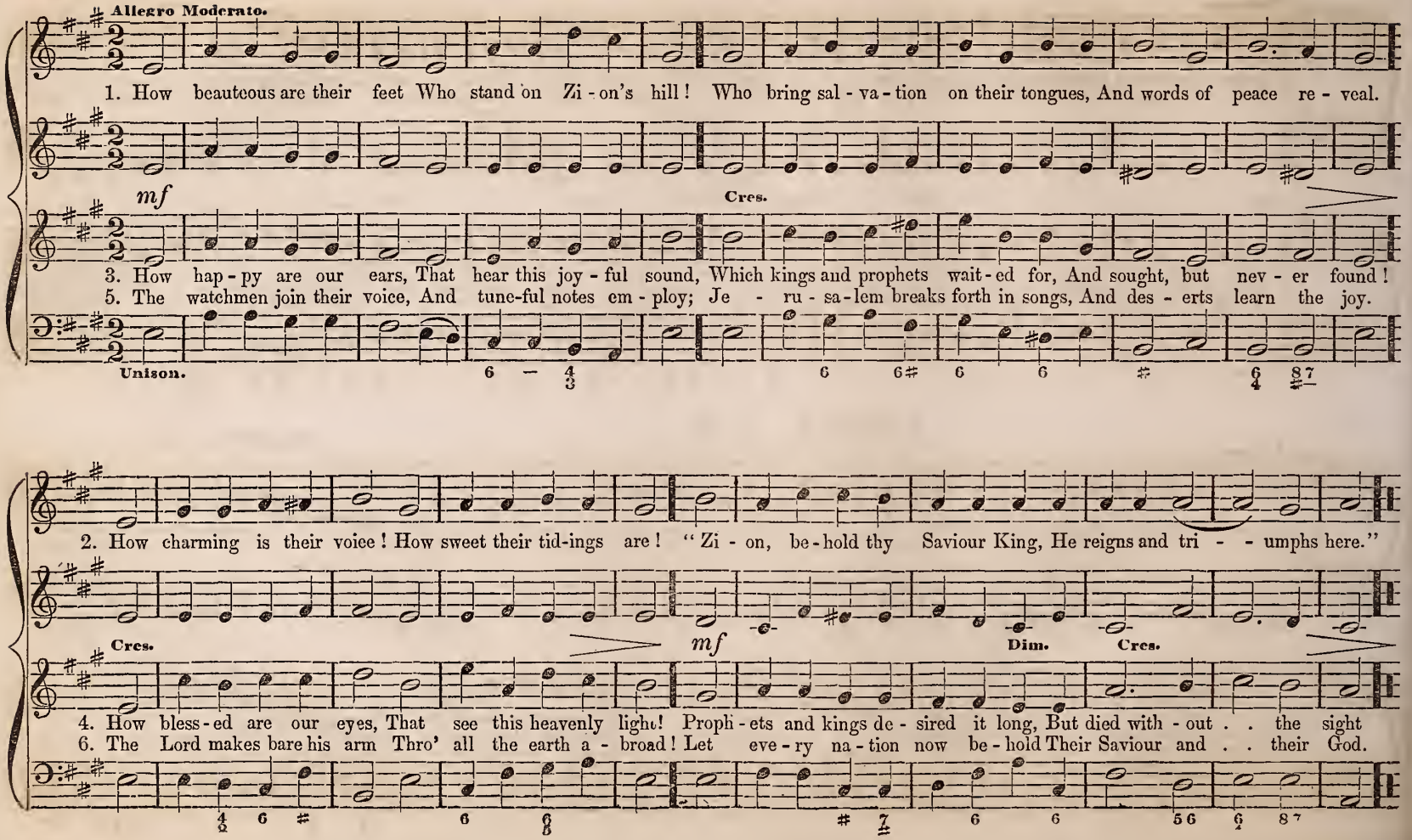
Arranged from J. A. P. SCHULZ.

Moderato.
1. Ye trembling captives, hear! The gospel trumpet sounds; No music more . . can charm the ear, . . Or heal your heart - felt wounds, Or heal . . your heartfelt wounds.
2. 'Tis not the trump of war, Nor Si-nai's awful roar; Salvation's news . . it spreads a - far, . . And vengeance is no more, And ven - geance is no more.
mf
3. Forgiveness, love, and peace, Glad heaven aloud proclaims; And earth the Ju - - bi-lee's re - lease, With ea-ger rap - ture, claims, With ea - ger rapture, claims.
4. Far, far to distant lands, The saving news shall spread; And Jesus all . . his willing bands, In glorious tri - umph lead, In glo - rious triumph lead.
for.
Unison.

ATWELL. S. M.

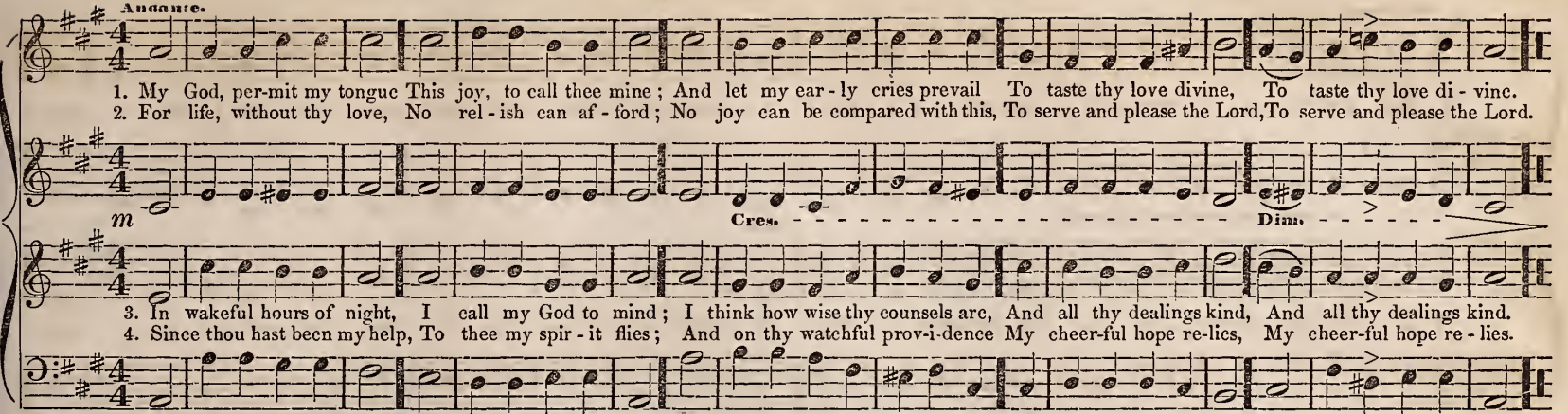
Arranged from GLUCK.

Andante.
f
1. Oh! blessed souls are they, Whose sins are covered o'er; Di - vine - ly blest, to whom the Lord Im - putes their guilt no more, ... Im-putes their guilt no more.
2. They mourn their follies past, And keep their hearts with care, Their lips and lives with - out de - ceit, Shall prove their faith sin-cere, ... Shall prove their faith sin-cere.
f
3. While I concealed my guilt, I felt the festering wound; But I con - fessed my sins to thee, And rea-dy par-don found, ... And rea-dy par-don found.
4. Let sinners learn to pray; Let saints keep near the throne; Our help, in times of deep dis - tress, Is found in God a - lone, ... Is found in God a - lone.

EONIA. S. M. DOUBLE.

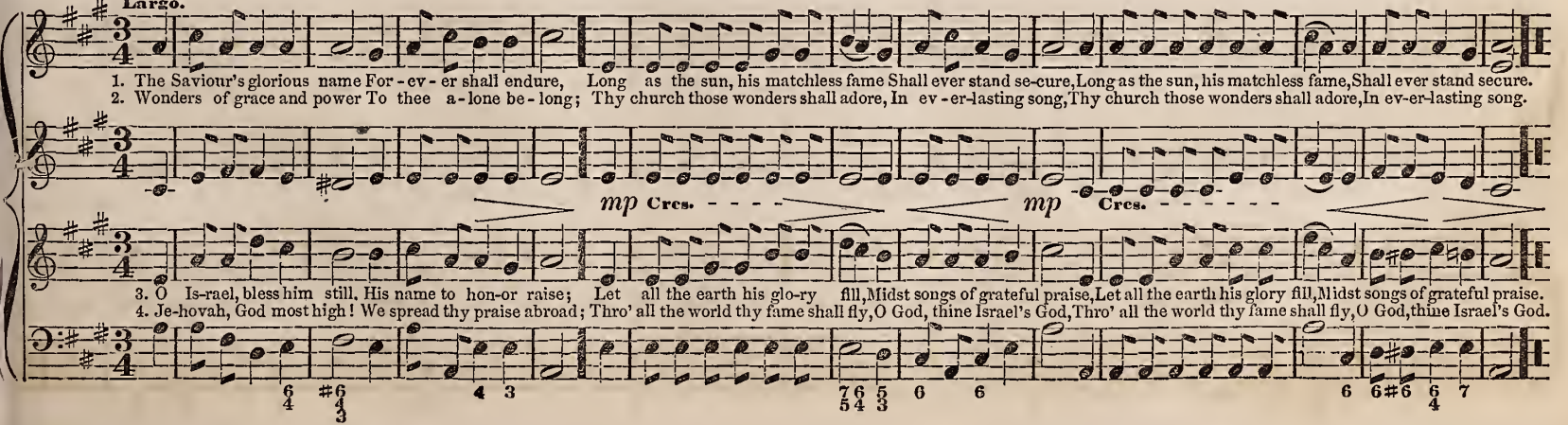
Arranged from J. A. P. SHULZE.

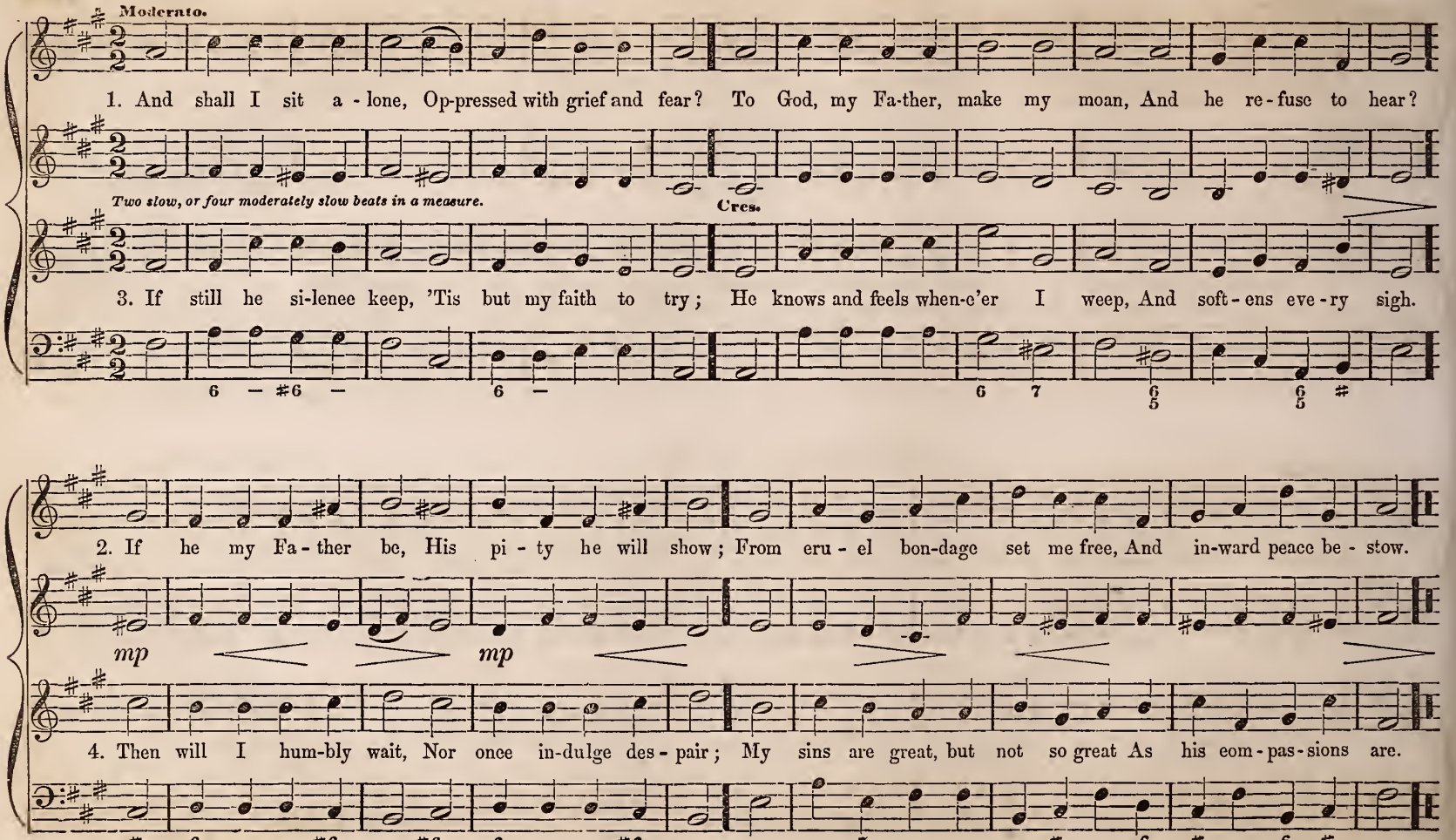

Allegro Moderato.
1. How beauteous are their feet Who stand on Zi - on's hill! Who bring sal - va - tion on their tongues, And words of peace re - veal.
mf
Cres.
3. How hap - py are our ears, That hear this joy - ful sound, Which kings and prophets wait - ed for, And sought, but nev - er found!
5. The watchmen join their voice, And tune-ful notes em - ploy; Je - ru - sa - lem breaks forth in songs, And des - erts learn the joy.
Unison.
2. How charming is their voice! How sweet their tid-ings are! "Zi - on, be - hold thy Saviour King, He reigns and tri - - umphs here."
Cres.
mf
Dim.
Cres.
4. How bless - ed are our eyes, That see this heavenly light! Proph - ets and kings de - sired it long, But died with - out . . the sight
6. The Lord makes bare his arm Thro' all the earth a - broad! Let eve - ry na - tion now be - hold Their Saviour and . . their God.

BLAIR. S. M.

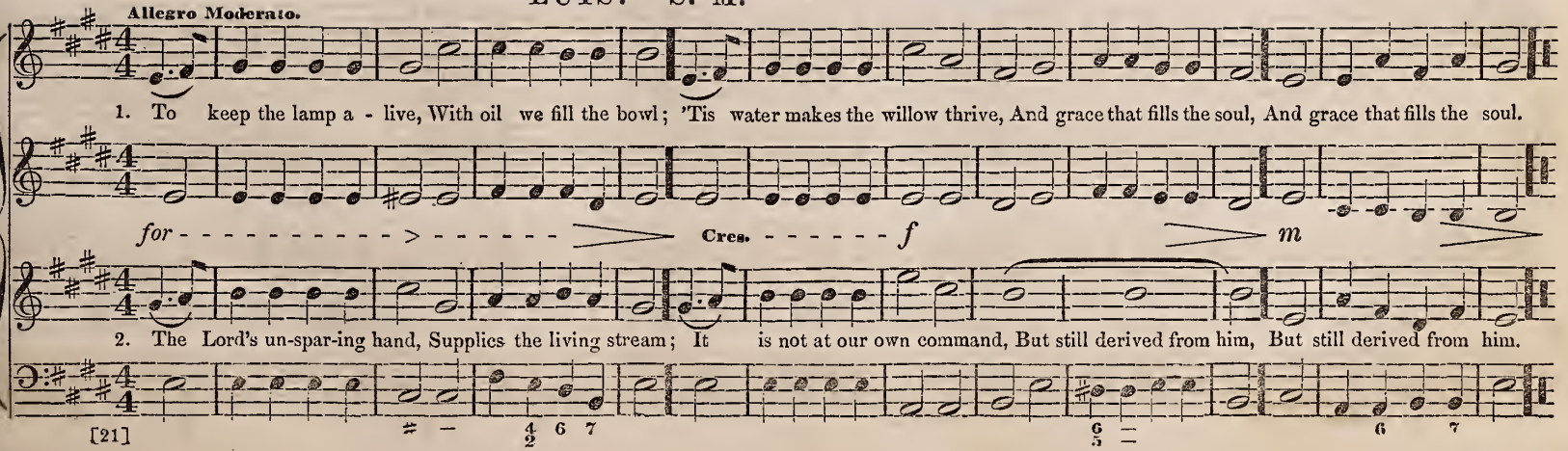

Andante.
1. My God, per-mit my tongue This joy, to call thee mine; And let my ear-ly cries prevail To taste thy love divine, To taste thy love di-vine.
2. For life, without thy love, No rel-ish can af-ford; No joy can be compared with this, To serve and please the Lord, To serve and please the Lord.
m
Cres.
Dim.
3. In wakeful hours of night, I call my God to mind; I think how wise thy counsels are, And all thy dealings kind, And all thy dealings kind.
4. Since thou hast been my help, To thee my spir-it flies; And on thy watchful prov-i-dence My cheer-ful hope re-lics, My cheer-ful hope re-lies.
5. The shad-ow of thy wings My soul in safe-ty keeps; I fol-low where my Father leads, And he supports my steps, And he supports my steps.

NEANDER. S. M.

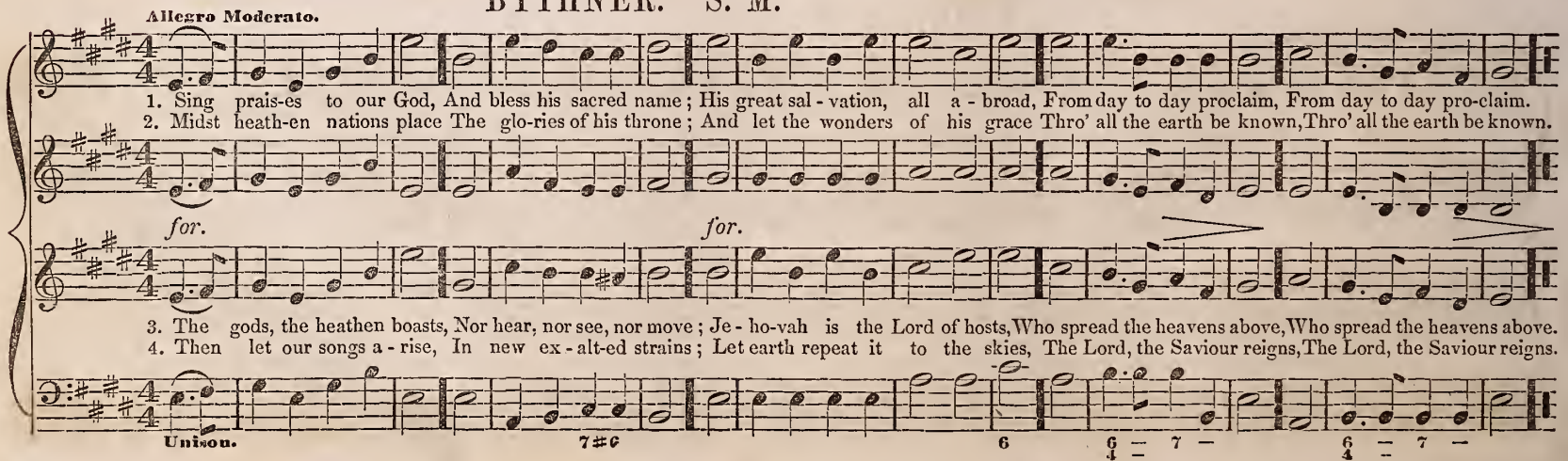
Arranged from KUHLAU.

Largo.
1. The Saviour's glorious name For-ev-er shall endure, Long as the sun, his matchless fame Shall ever stand se-cure, Long as the sun, his matchless fame, Shall ever stand secure.
2. Wonders of grace and power To thee a-lone be-long; Thy church those wonders shall adore, In ev-er-lasting song, Thy church those wonders shall adore, In ev-er-lasting song.
mp Cres.
mp Cres.
3. O Is-rael, bless him still. His name to hon-or raise; Let all the earth his glo-ry fill, Midst songs of grateful praise, Let all the earth his glory fill, Midst songs of grateful praise.
4. Je-hovah, God most high! We spread thy praise abroad; Thro' all the world thy fame shall fly, O God, thine Israel's God, Thro' all the world thy fame shall fly, O God, thine Israel's God.

NAMOND. S. M. DOUBLE.

Moderato.
1. And shall I sit a - lone, Op-pressed with grief and fear? To God, my Fa-ther, make my moan, And he re-fuse to hear?
Two slow, or four moderately slow beats in a measure.
Cres.
3. If still he si-lence keep, 'Tis but my faith to try; He knows and feels when-e'er I weep, And soft-ens eve-ry sigh.
2. If he my Fa-ther be, His pi-ty he will show; From eru-el bon-dage set me free, And in-ward peace be-stow.
mp
mp
4. Then will I hum-bly wait, Nor once in-dulge des-pair; My sins are great, but not so great As his com-pas-sions are.

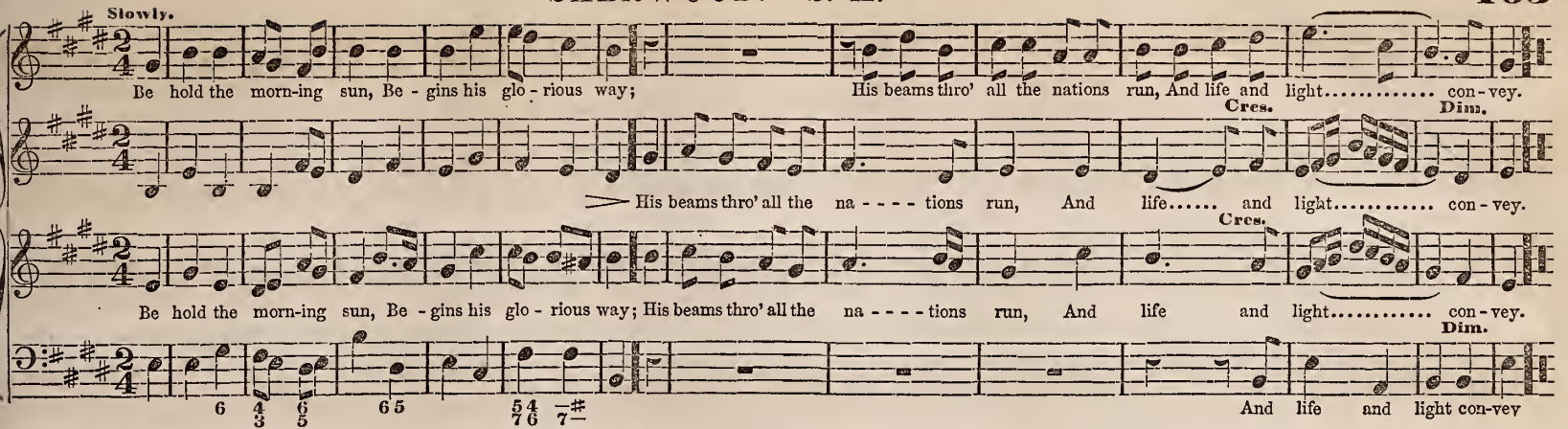
LUIS. S. M.


Allegro Moderato.
1. To keep the lamp a - live, With oil we fill the bowl; 'Tis water makes the willow thrive, And grace that fills the soul, And grace that fills the soul.
for - - -

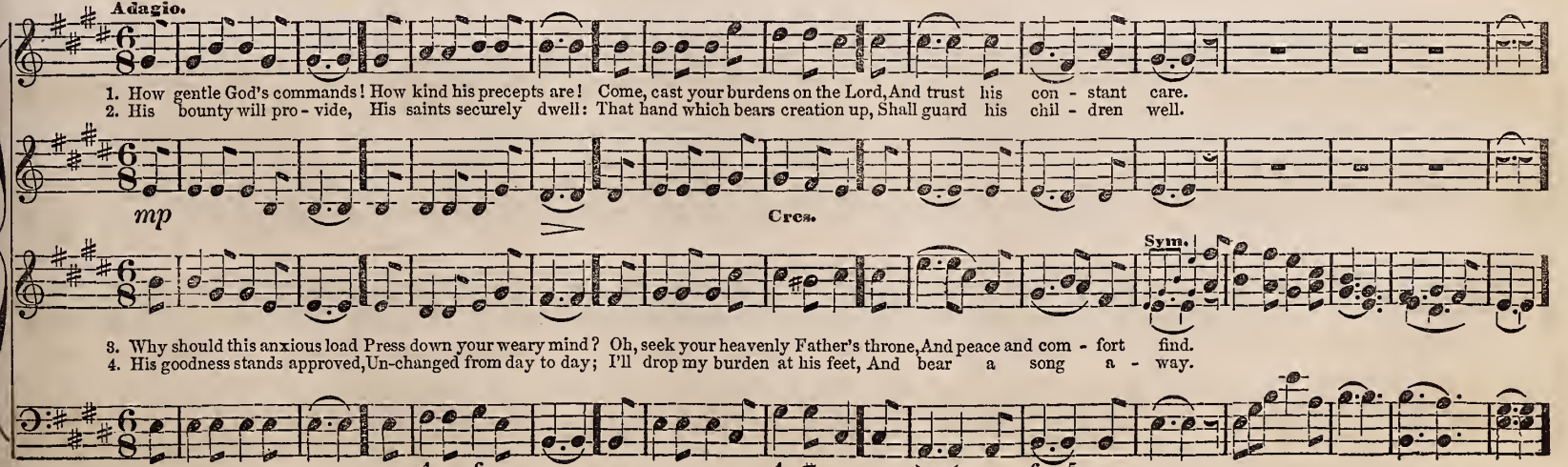
BYTHNER. S. M.


Allegro Moderato.
1. Sing prais-es to our God, And bless his sacred name; His great sal - vation, all a - broad, From day to day proclaim, From day to day pro-claim.
2. Midst heath-en nations place The glo-ries of his throne; And let the wonders of his grace Thro' all the earth be known, Thro' all the earth be known.
for.
for.
3. The gods, the heathen boasts, Nor hear, nor see, nor move; Je - ho-vah is the Lord of hosts, Who spread the heavens above, Who spread the heavens above.
4. Then let our songs a - rise, In new ex - alt-ed strains; Let earth repeat it to the skies, The Lord, the Saviour reigns, The Lord, the Saviour reigns.
Unison.
7#6
6
6 4 7
6 4 7

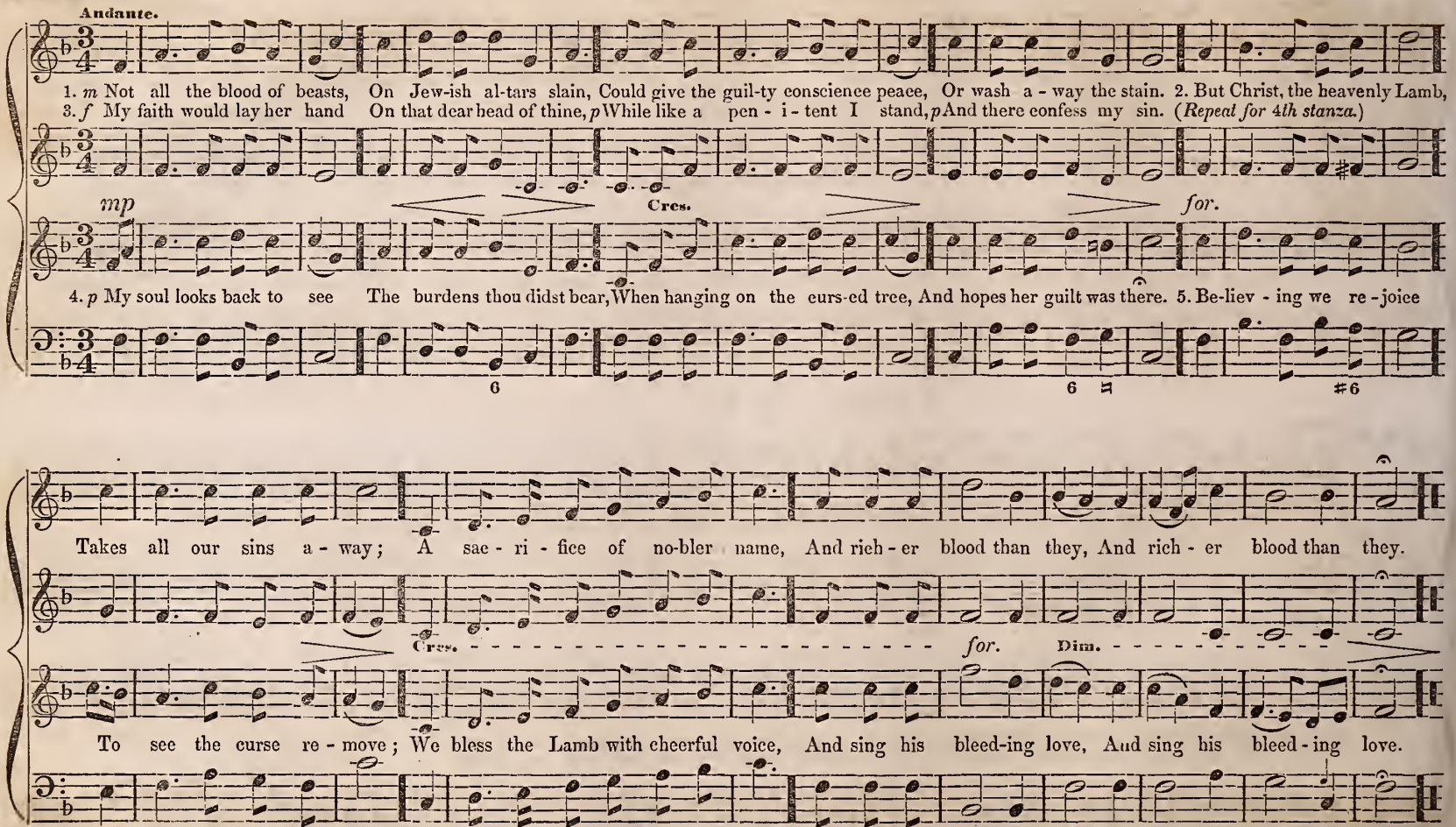
SHERWOOD. S. M.


Slowly.
Be hold the morn-ing sun, Be - gins his glo - rious way; His beams thro' all the nations run, And life and light..... con-vey.
Cres.
Dim.
His beams thro' all the na - - - - tions run, And life..... and light..... con - vey.
Cres.
Be hold the morn-ing sun, Be - gins his glo - rious way; His beams thro' all the na - - - - tions run, And life and light..... con-vey.
Dim.
And life and light con-vey

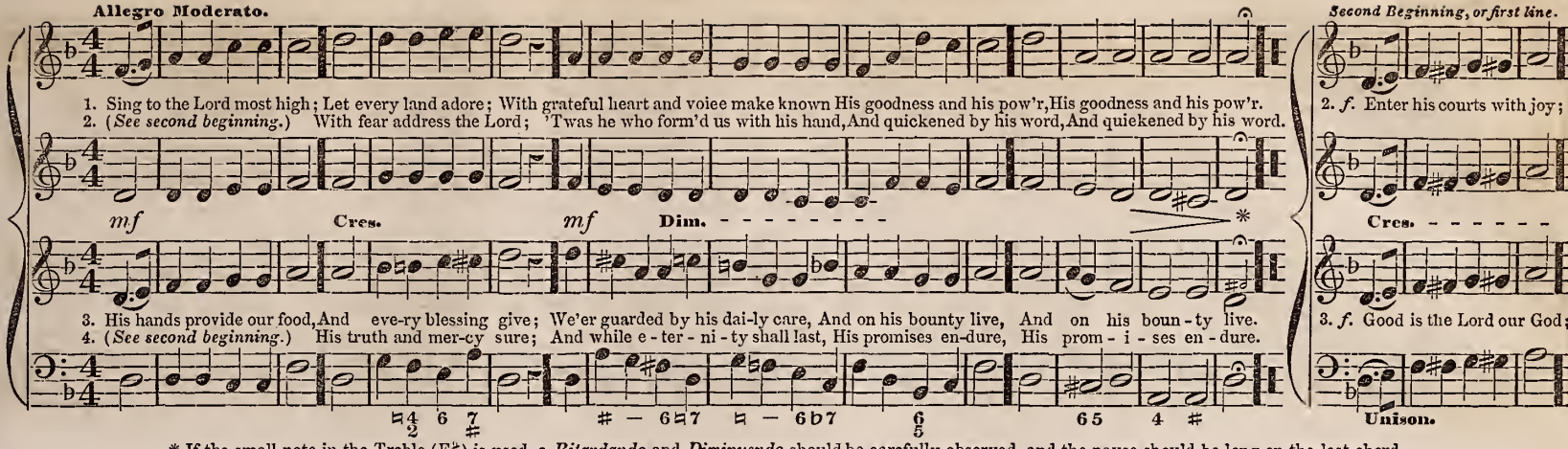
LANDS. S. M.


Adagio.
1. How gentle God's commands! How kind his precepts are! Come, cast your burdens on the Lord, And trust his con - stant care.
2. His bounty will pro - vide, His saints securely dwell: That hand which bears creation up, Shall guard his chil - dren well.
mp
Cres.
Sym.
3. Why should this anxious load Press down your weary mind? Oh, seek your heavenly Father's throne, And peace and com - fort find.
4. His goodness stands approved, Un-changed from day to day; I'll drop my burden at his feet, And bear a song a - way.

KIRK. S. M. DOUBLE.


Andante.
1. m Not all the blood of beasts, On Jew-ish al-tars slain, Could give the guil-ty conscience peace, Or wash a - way the stain. 2. But Christ, the heavenly Lamb,
3. f My faith would lay her hand On that dear head of thine, p While like a pen - i - tent I stand, p And there confess my sin. (Repeat for 4th stanza.)
mp
Cres.
for.
4. p My soul looks back to see The burdens thou didst bear, When hanging on the curs-ed tree, And hopes her guilt was there. 5. Be-liev - ing we re - joice
Takes all our sins a - way; A sac - ri - fice of no-bler name, And rich - er blood than they, And rich - er blood than they.
Cres.
for.
Dim.
To see the curse re - move; We bless the Lamb with cheerful voice, And sing his bleed-ing love, And sing his bleed - ing love.
Unison.

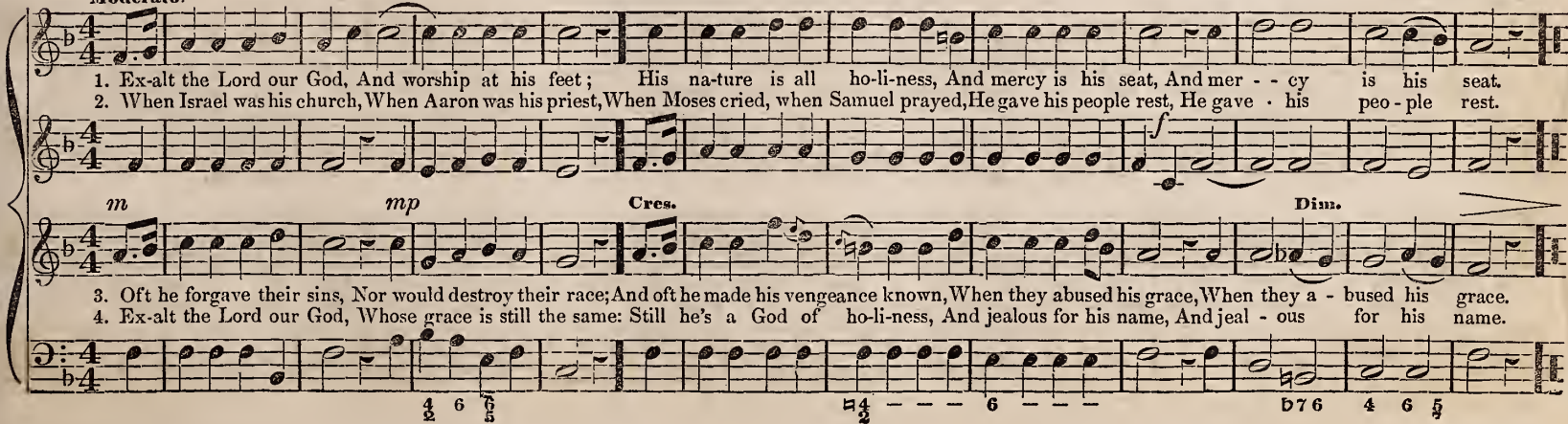
GREEK. S. M.


Allegro Moderato.
Second Beginning, or first line.
1. Sing to the Lord most high; Let every land adore; With grateful heart and voice make known His goodness and his pow'r, His goodness and his pow'r.
2. (See second beginning.) With fear address the Lord; 'Twas he who form'd us with his hand, And quickened by his word, And quickened by his word.
mf
Cres.
mf
Dim.
2. f. Enter his courts with joy;
Cres.
3. His hands provide our food, And eve-ry blessing give; We'er guarded by his dai-ly care, And on his bounty live, And on his boun-ty live.
4. (See second beginning.) His truth and mer-cy sure; And while e-ter-ni-ty shall last, His promises en-dure, His prom-i-ses en-dure.
3. f. Good is the Lord our God;
Unison.

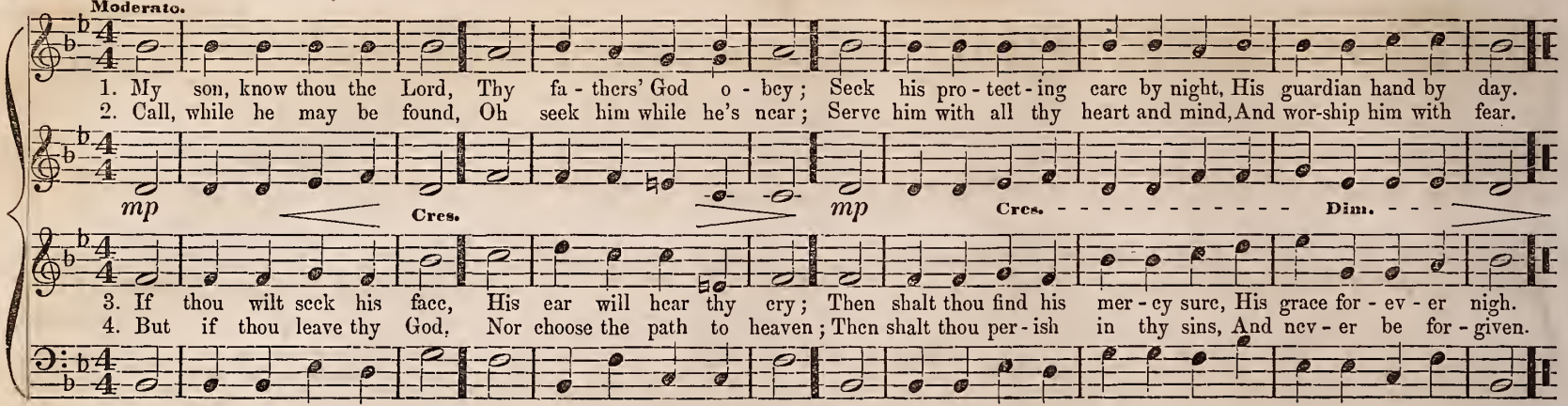
* If the small note in the Treble (F♯) is used, a *Ritardando* and *Diminuendo* should be carefully observed, and the pause should be long on the last chord.

BRIMMER. S. M.

Arranged from GLUCK'S 130th PSALM.

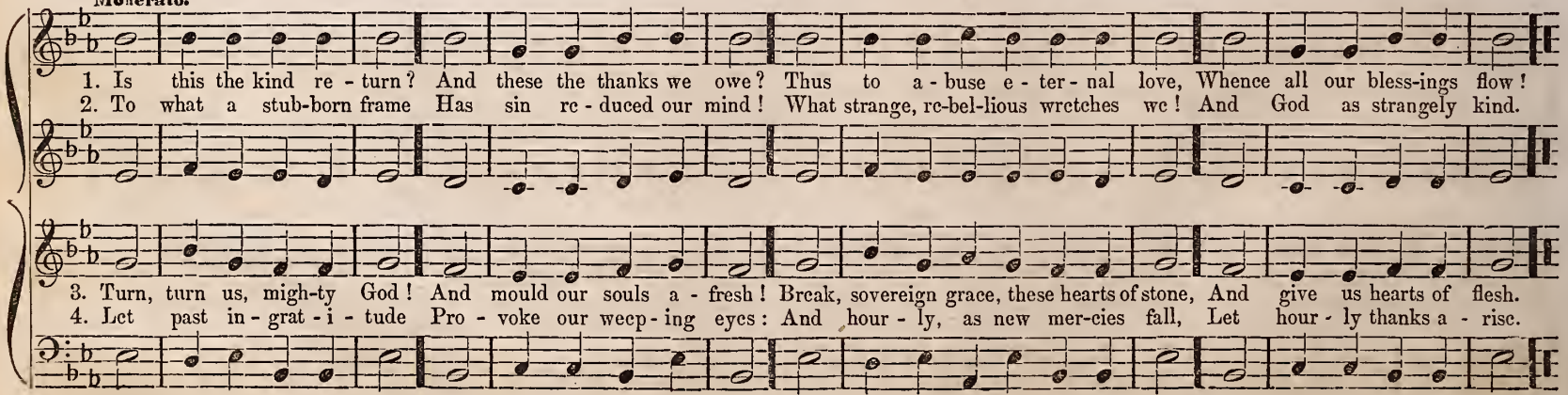

Moderato.
1. Ex-alt the Lord our God, And worship at his feet; His na-ture is all ho-li-ness, And mercy is his seat, And mer - - cy is his seat.
2. When Israel was his church, When Aaron was his priest, When Moses cried, when Samuel prayed, He gave his people rest, He gave · his peo-ple rest.
m
mp
Cres.
f
Dim.
3. Oft he forgave their sins, Nor would destroy their race; And oft he made his vengeance known, When they abused his grace, When they a-bused his grace.
4. Ex-alt the Lord our God, Whose grace is still the same: Still he's a God of ho-li-ness, And jealous for his name, And jeal-ous for his name.

CONLEY. S. M.


Moderato.
1. My son, know thou the Lord, Thy fa - thers' God o - bey; Seek his pro - tect - ing care by night, His guardian hand by day.
2. Call, while he may be found, Oh seek him while he's near; Serve him with all thy heart and mind, And wor-ship him with fear.
mp
Cres.
mp
Cres.
Dim.
3. If thou wilt seek his face, His ear will hear thy cry; Then shalt thou find his mer - cy sure, His grace for - ev - er nigh.
4. But if thou leave thy God, Nor choose the path to heaven; Then shalt thou per - ish in thy sins, And nev - er be for - given.

CLEMENT. S. M.

Arranged from Gregorian Tone I, by L. MASON, 1848.


Moderato.
1. Is this the kind re - turn? And these the thanks we owe? Thus to a - buse e - ter - nal love, Whence all our bless-ings flow!
2. To what a stub-born frame Has sin re - duced our mind! What strange, re-bel-lious wretches we! And God as strangely kind.
3. Turn, turn us, migh-ty God! And mould our souls a - fresh! Break, sovereign grace, these hearts of stone, And give us hearts of flesh.
4. Let past in - grat - i - tude Pro - voke our weep - ing eyes: And hour - ly, as new mer-cies fall, Let hour - ly thanks a - rise.

PALEY. S. M.

...rranged from ALCESTE.

Andante.

1. Sweet is the work, O Lord, Thy glorious name to sing, To praise and pray, to hear thy word, And grateful offerings bring, And grateful off' - rings bring.
2. Sweet, at the dawning light, Thy boundless love to dwell; And when ap-proach the shades of night, Still on the theme to dwell, Still on the theme .... to dwell.

mf *m* Cres. *mf*

3. Sweet, on this day of rest, To join in heart and voice, With those, who love and serve thee best, And in thy name rejoice, And in thy name .... re-joice.
4. To songs of praise and joy, Be eve-ry Sabbath given, That such may be our blest em-ploy, E - ter-nal-ly in heaven, Eternal - ly ..... in heaven.

TREVISO. S. M. DOUBLE.

Moderato.

1. Far as thy name is known The world declares thy praise; Thy saints, O Lord, before thy throne, Their songs of hon - or raise.
2. With joy thy peo-ple stand On Zi - on's cho-sen hill, Proclaim the wonders of thy hand, (*Omit.*) ..... And counsels of thy will.

3. Let strangers walk a-round The ci - ty where we dwell, Compass and view thine ho-ly ground, And mark the build-ing well;
4. The or - der of thy house, The worship of thy court, The cheerful songs, the solemn vows; (*Omit.*) ..... And make a fair re - port.

5. How de-cent, and how wise! How glorious to be-hold! Beyond the pomp that charms the eyes, And rites a-dorned with gold.
6. The God we wor-ship now Will guide us till we die; Will be our God, while here below, (*Omit.*) ..... And ours a - bove the sky.

MALLION. S. M.

Arranged from GLUCK.

Moderato.

1. The man is ev - er blest, Who shuns the sin-ner's ways; A - mong their counsels nev-er stands, Nor takes the scorner's place:—
2. But makes the law of God His stu - dy and de - light, A - midst the la - bors of the day, And watch-es of the night.

m Cres. Dim. Cres.

3. He, like a tree shall thrive, With wa - ters near the root: Fresh as the leaf, his name shall live; His works are heavenly fruit.
4. Not so th'un-god - ly race; They no such blessings find: Their hopes shall flee like emp - ty chaff Be - fore the driv - ing wind.

HAYTON. S. M.

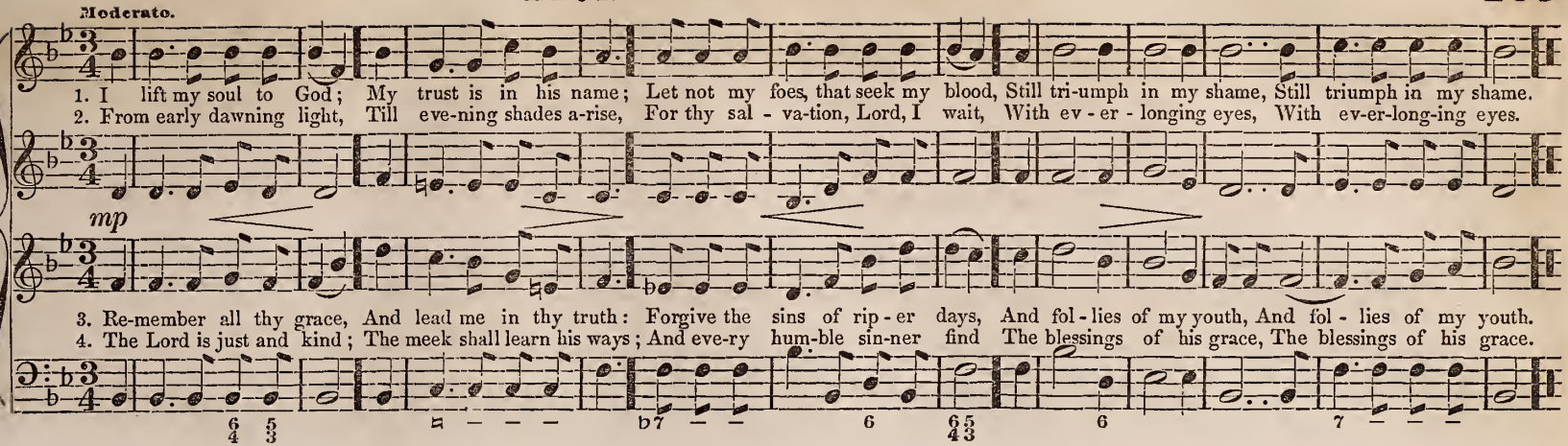
Suggested by a passage from ROBERT SCHUMANN.

Moderato.

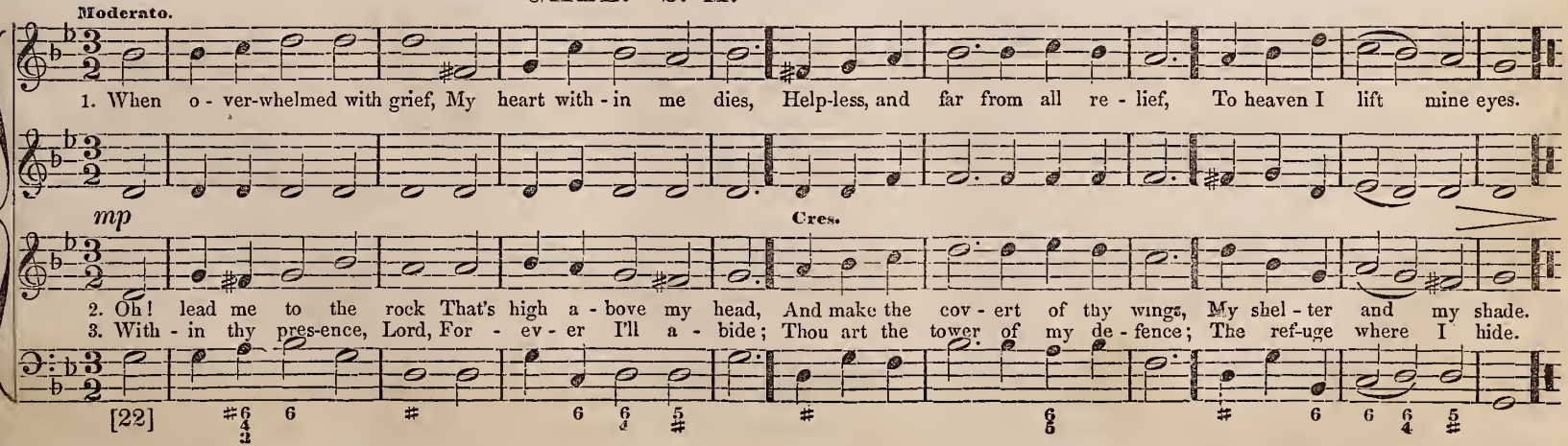
1. My God, my prayer attend! Oh bow thine ear to me, With-out a hope, with-out a friend, Without a help but thee, Without · · · · a help but thee!
2. Oh guard my soul a-round, Which loves and trusts thy grace; Nor let the powers of hell confound The hopes on thee I place, The hopes · · · · on thee I place!

mp Cres. *mf*

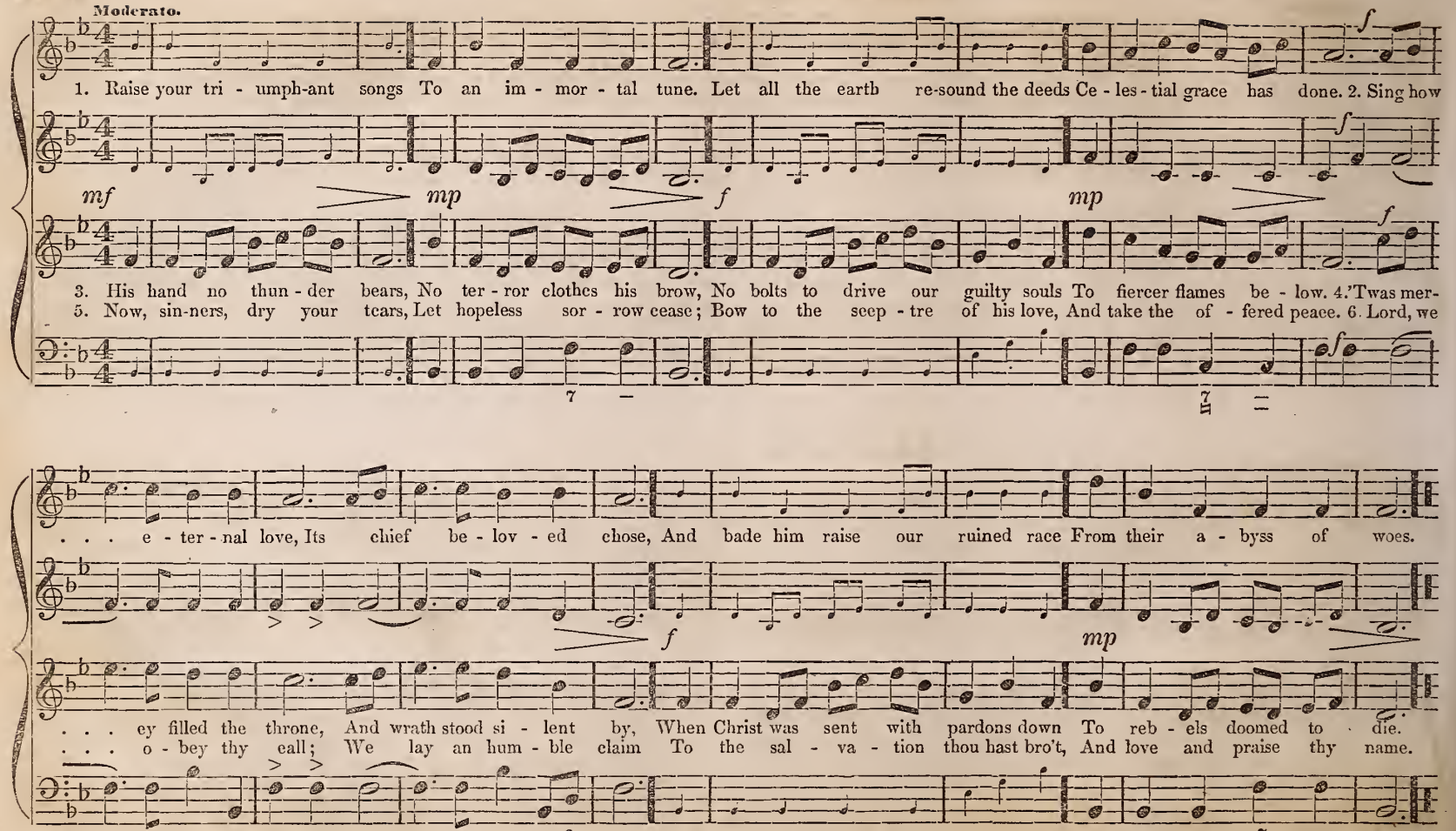
3. Thy mer - cy I en - treat, Let mer-cy hear my cries, While, humbly waiting at thy seat, My dai - ly prayers a-rise, My dai - - - - ly prayers a-rise!
4. Oh bid my heart re-joice, And eve - ry fear con - trol; Since at thy throne, with suppliant voice, To thee I lift my soul, To thee · · · · · I lift my soul!

ETON. S. M.

Moderato.
1. I lift my soul to God; My trust is in his name; Let not my foes, that seek my blood, Still tri-umph in my shame, Still triumph in my shame.
2. From early dawning light, Till eve-ning shades a-rise, For thy sal - va-tion, Lord, I wait, With ev - er - longing eyes, With ev-er-long-ing eyes.
mp
3. Re-member all thy grace, And lead me in thy truth: Forgive the sins of rip - er days, And fol - lies of my youth, And fol - lies of my youth.
4. The Lord is just and kind; The meek shall learn his ways; And eve-ry hum-ble sin-ner find The blessings of his grace, The blessings of his grace.

GALE. S. M.

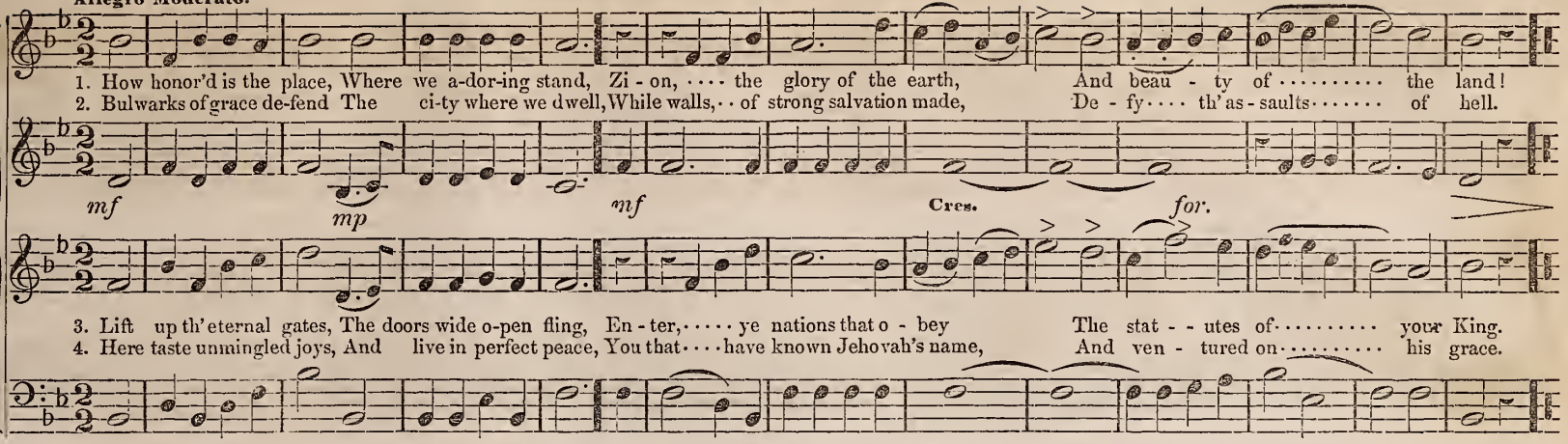

Moderato.
1. When o - ver-whelmed with grief, My heart with - in me dies, Help-less, and far from all re - lief, To heaven I lift mine eyes.
mp
Cres.
2. Oh! lead me to the rock That's high a - bove my head, And make the cov - ert of thy wings, My shel - ter and my shade.
3. With - in thy pres-ence, Lord, For - ev - er I'll a - bide; Thou art the tower of my de - fence; The ref-uge where I hide.
[22]

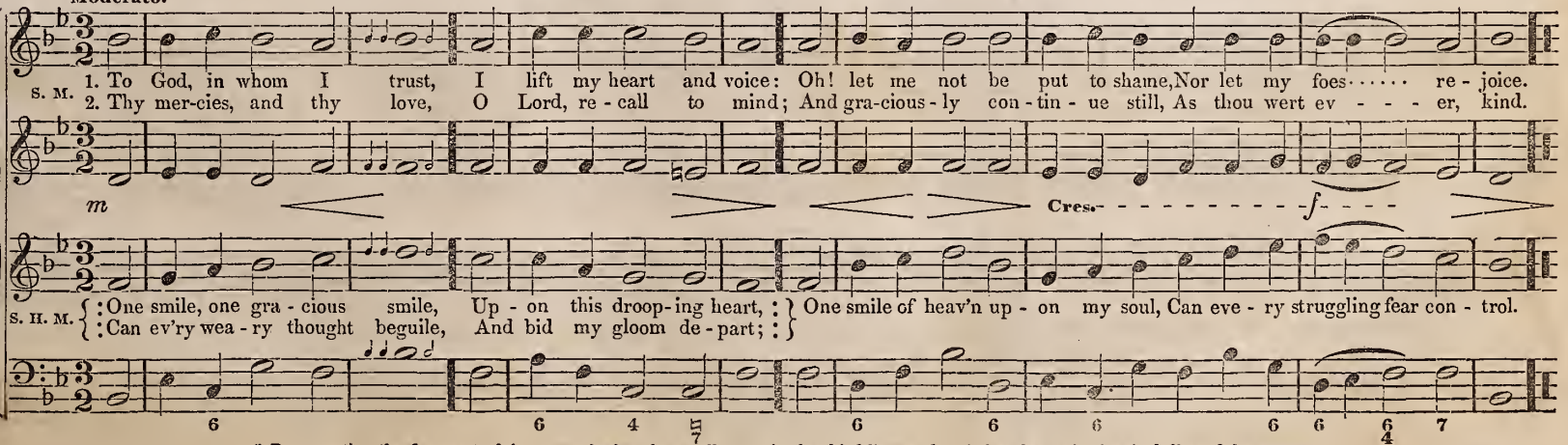
AVNER. S. M. DOUBLE.


Moderato.
1. Raise your tri - umph-ant songs To an im - mor - tal tune. Let all the earth re-sound the deeds Ce - les - tial grace has done. 2. Sing how
mf
mp
f
mp
3. His hand no thun - der bears, No ter - ror clothes his brow, No bolts to drive our guilty souls To fiercer flames be - low. 4.'Twas mer-
5. Now, sin-ners, dry your tears, Let hopeless sor - row cease; Bow to the scep - tre of his love, And take the of - fered peace. 6. Lord, we
. . . e - ter - nal love, Its chief be - lov - ed chose, And bade him raise our ruined race From their a - byss of woes.
f
mp
. . . ey filled the throne, And wrath stood si - lent by, When Christ was sent with pardons down To reb - els doomed to die.
. . . o - bey thy call; We lay an hum - ble claim To the sal - va - tion thou hast bro't, And love and praise thy name.

NOTE. In the first, third and seventh lines, the small notes may be sung by the Alto, Tenor, and Base, or these parts may sing in unison with the Treble. The unison passages should be sung *forte*, and with boldness and energy.

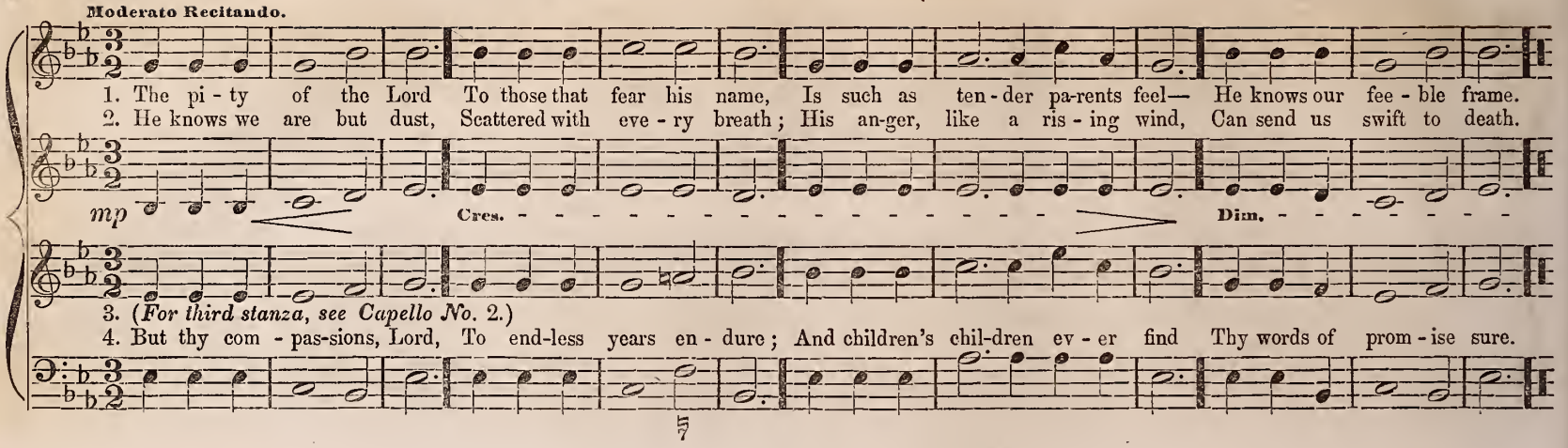
ATLAND. S. M.


Allegro Moderato.
1. How honor'd is the place, Where we a-dor-ing stand, Zi - on, · · · · the glory of the earth, And beau - ty of · · · · · · · · · the land!
2. Bulwarks of grace de-fend The ci-ty where we dwell, While walls, · · of strong salvation made, De - fy · · · · th' as - saults · · · · · · · of hell.
mf
mp
mf
Cres.
for.
3. Lift up th' eternal gates, The doors wide o-pen fling, En - ter, · · · · · ye nations that o - bey The stat - - utes of · · · · · · · · · your King.
4. Here taste unmingled joys, And live in perfect peace, You that · · · · have known Jehovah's name, And ven - tured on · · · · · · · · · his grace.

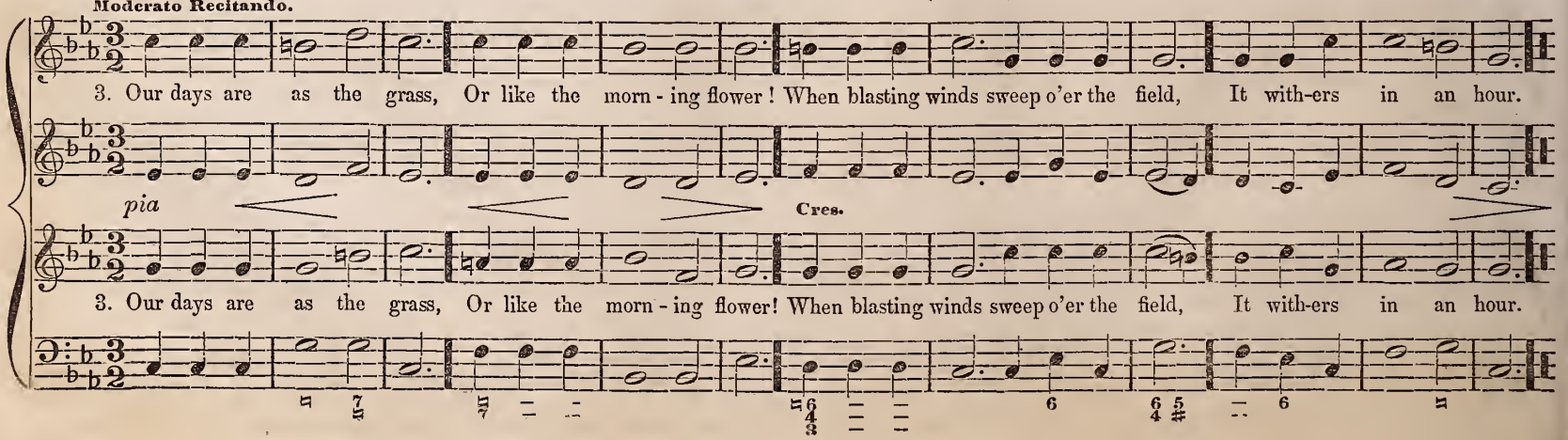
OPNEY. S. M. or S. H. M.*

Moderato.
S. M.
1. To God, in whom I trust, I lift my heart and voice: Oh! let me not be put to shame, Nor let my foes · · · · · re - joice.
2. Thy mer-cies, and thy love, O Lord, re - call to mind; And gra-cious - ly con - tin - ue still, As thou wert ev - - - - er, kind.
m
Cres. - - - - - - - - - - - f - - - -
S. H. M.
:One smile, one gra - cious smile, Up - on this droop-ing heart, :
:Can ev'ry wea - ry thought beguile, And bid my gloom de - part; :
One smile of heav'n up - on my soul, Can eve - ry struggling fear con - trol.
6
6
4
5
7
6
6
6
6
6
6
7
4

* By repeating the first part of the tune, singing the small notes in the third line, and omitting the tie in the sixth line of the stanza.

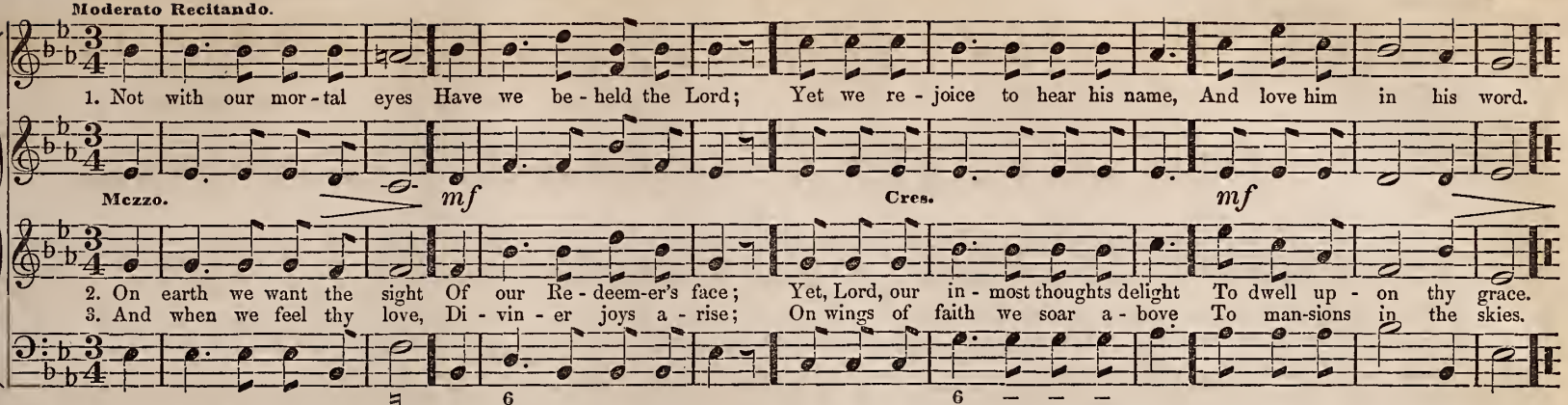
CAPELLO. S. M. No. 1. (Major.)


Moderato Recitando.
1. The pi - ty of the Lord To those that fear his name, Is such as ten - der pa-rents feel— He knows our fee - ble frame.
2. He knows we are but dust, Scattered with eve - ry breath; His an-ger, like a ris - ing wind, Can send us swift to death.
mp
Cres.
Dim.
3. (For third stanza, see Capello No. 2.)
4. But thy com - pas-sions, Lord, To end-less years en - dure; And children's chil-dren ev - er find Thy words of prom - ise sure.

CAPELLO. S. M. No. 2. (Minor.)

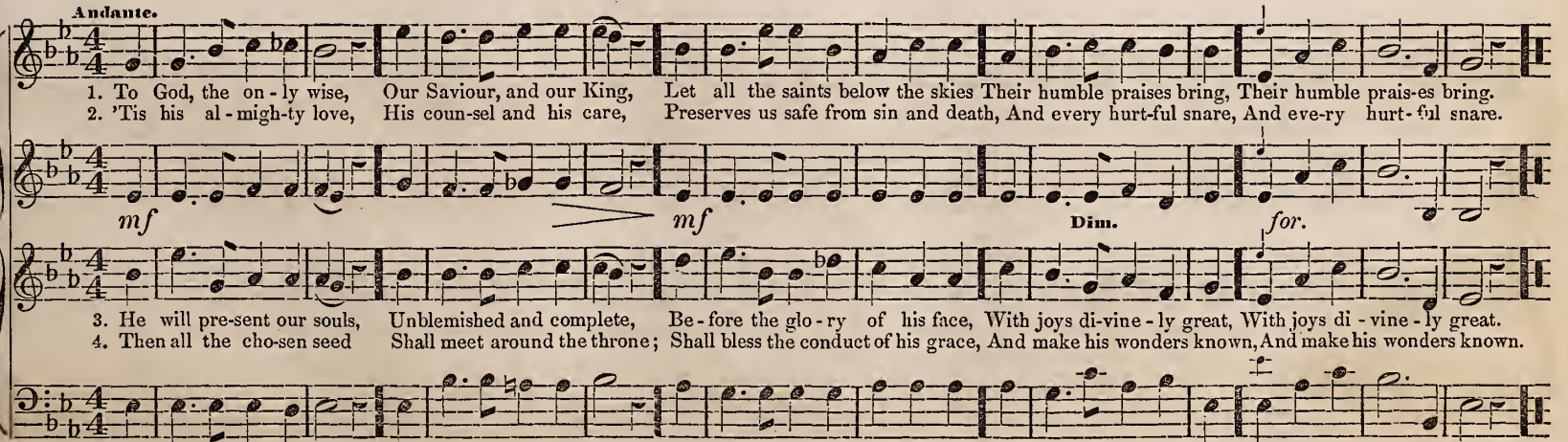

Moderato Recitando.
3. Our days are as the grass, Or like the morn - ing flower! When blasting winds sweep o'er the field, It with-ers in an hour.
pia
Cres.
3. Our days are as the grass, Or like the morn - ing flower! When blasting winds sweep o'er the field, It with-ers in an hour.

WALES. S. M.

Arranged from GLUCK.

Moderato Recitando.
1. Not with our mor - tal eyes Have we be - held the Lord; Yet we re - joice to hear his name, And love him in his word.
Mezzo.
mf
Cres.
mf
2. On earth we want the sight Of our Re - deem-er's face; Yet, Lord, our in - most thoughts delight To dwell up - on thy grace.
3. And when we feel thy love, Di - vin - er joys a - rise; On wings of faith we soar a - bove To man-sions in the skies.
6
6

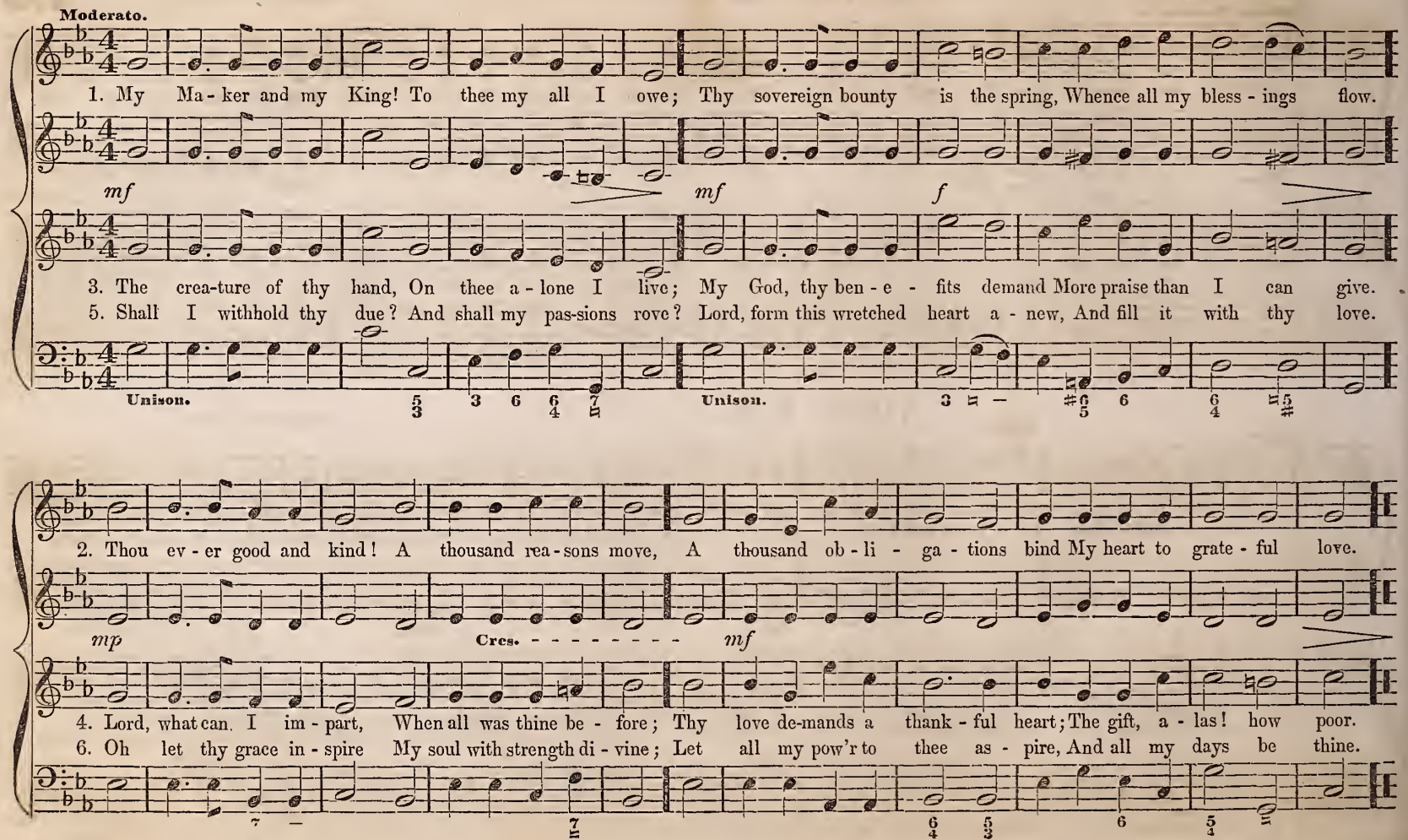
VOSE. S. M.

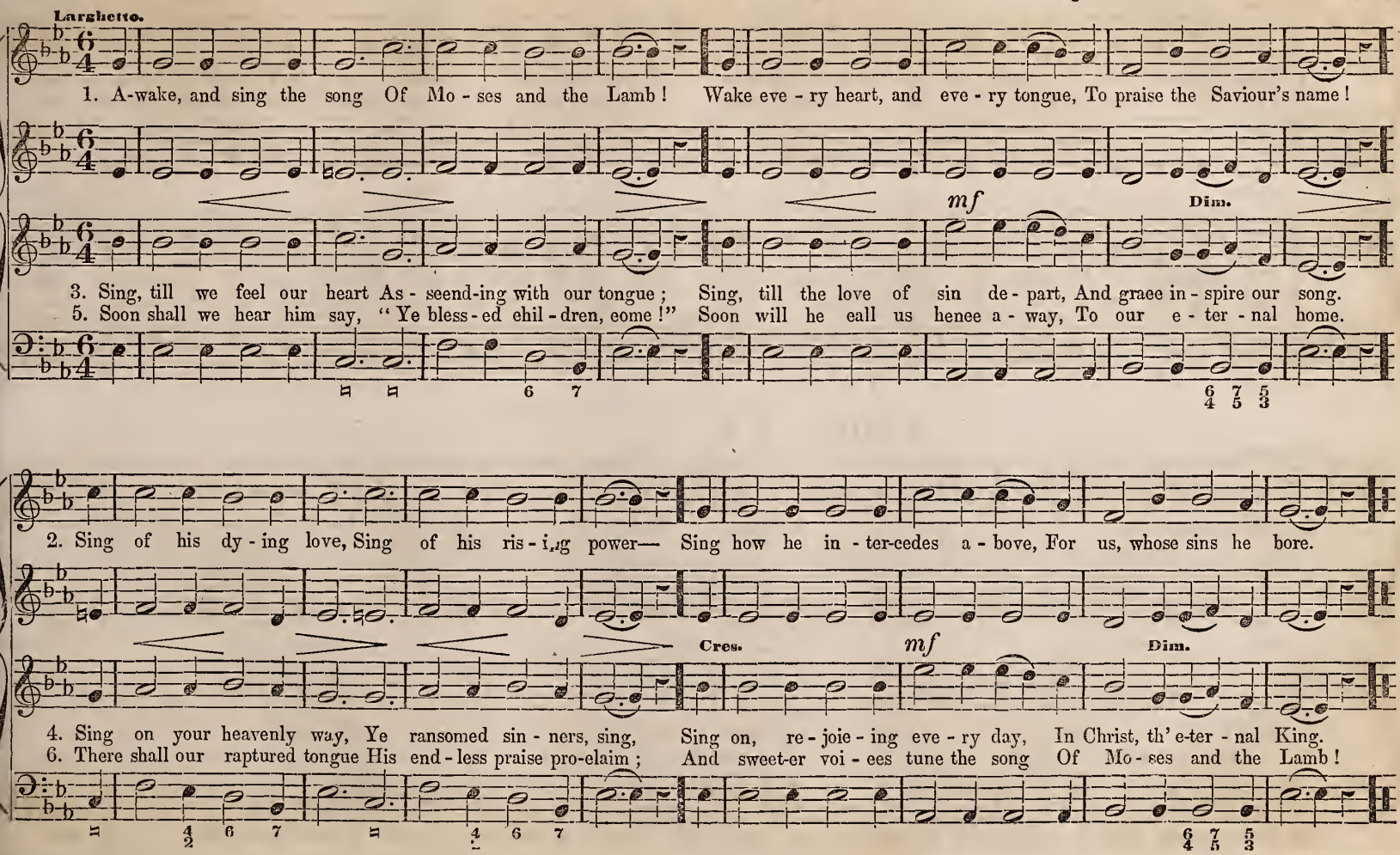
Arranged from GLUCK.


Andante.
1. To God, the on - ly wise, Our Saviour, and our King, Let all the saints below the skies Their humble praises bring, Their humble prais-es bring.
2. 'Tis his al - migh-ty love, His coun-sel and his care, Preserves us safe from sin and death, And every hurt-ful snare, And eve-ry hurt - ful snare.
mf
mf
Dim.
for.
3. He will pre-sent our souls, Unblemished and complete, Be - fore the glo - ry of his face, With joys di-vine - ly great, With joys di - vine - ly great.
4. Then all the cho-sen seed Shall meet around the throne; Shall bless the conduct of his grace, And make his wonders known, And make his wonders known.
5. To our Re-deemer God, Wis-dom with power belongs, Im - mor-tal crowns of maj-es - ty, And ev - er-last-ing songs, And ev - er - last - ing songs.

ATHALIE. S. M. DOUBLE.

Arranged from MENDELSSOHN.


Moderato.
1. My Ma - ker and my King! To thee my all I owe; Thy sovereign bounty is the spring, Whence all my bless - ings flow.
mf
mf
f
3. The crea-ture of thy hand, On thee a - lone I live; My God, thy ben - e - fits demand More praise than I can give.
5. Shall I withhold thy due? And shall my pas-sions rove? Lord, form this wretched heart a - new, And fill it with thy love.
Unison.
Unison.
2. Thou ev - er good and kind! A thousand rea - sons move, A thousand ob - li - ga - tions bind My heart to grate - ful love.
mp
Cres.
mf
4. Lord, what can I im - part, When all was thine be - fore; Thy love de-mands a thank - ful heart; The gift, a - las! how poor.
6. Oh let thy grace in - spire My soul with strength di - vine; Let all my pow'r to thee as - pire, And all my days be thine.


Larghetto.
1. A-wake, and sing the song Of Mo - ses and the Lamb! Wake eve - ry heart, and eve - ry tongue, To praise the Saviour's name!
mf
Dim.
3. Sing, till we feel our heart As - seend-ing with our tongue; Sing, till the love of sin de - part, And graee in - spire our song.
5. Soon shall we hear him say, "Ye bless - ed chil - dren, eome!" Soon will he eall us henee a - way, To our e - ter - nal home.
2. Sing of his dy - ing love, Sing of his ris - i,,g power— Sing how he in - ter-cedes a - bove, For us, whose sins he bore.
Cres.
mf
Dim.
4. Sing on your heavenly way, Ye ransomed sin - ners, sing, Sing on, re - joie - ing eve - ry day, In Christ, th' e-ter - nal King.
6. There shall our raptured tongue His end - less praise pro-elaim; And sweet-er voi - ees tune the song Of Mo - ses and the Lamb!

WHITE. S. M.

Arranged from ROBERT SCHUMANN.

Moderato.

1. Thou shalt, O Lord, de - scend, And all the kingdoms bless; Throughout the earth thy realm extend, And judge in righ-teous - ness.
2. The fruit - ful earth shall yield, A rich, in-creas-ing store; And God, who is to us revealed, His choi - cest gifts shall pour.

Mezzo. Cres.

3. The bless-ings of his grace He shall to us make known; Till all the earth his laws embrace, And his do - min-ion own.
4. Let all the peo - ple raise The loud thanksgiv-ing voice; Let eve - ry na - tion sing thy praise, And eve - ry tongue re - joice.

MINOT. S. M.

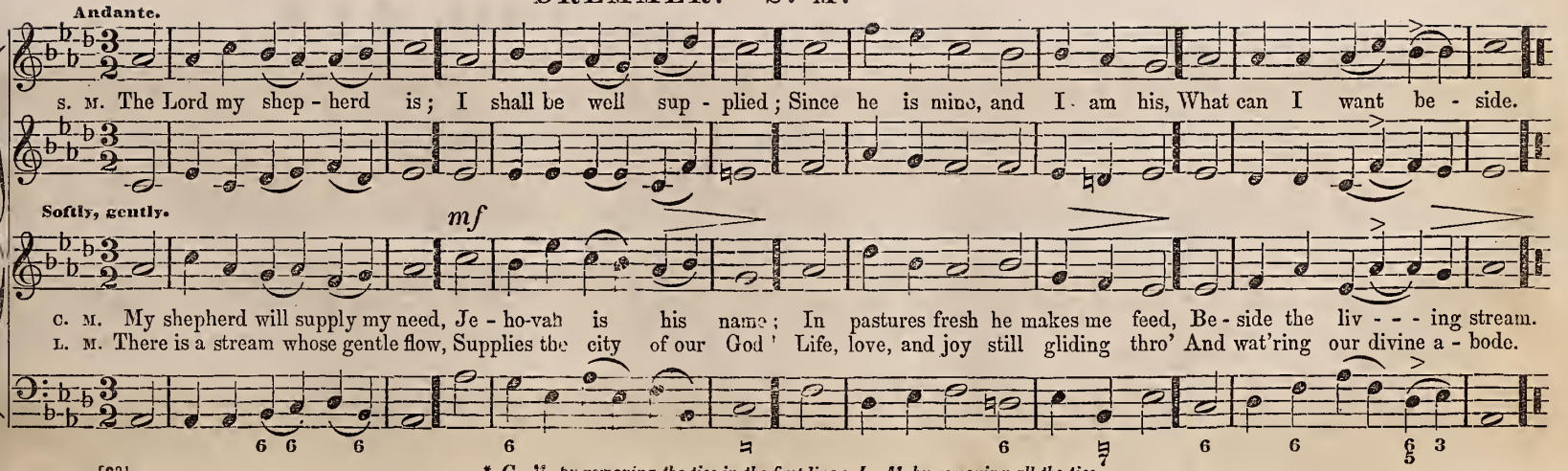
Moderato.

1. Mine eyes and my de - sire Are ev - er to the Lord; I love to plead his promised grace, And rest up - on..... his word.
2. Lord, turn to thee my soul; Bring thy sal - va - tion near; When will thy hand re - lease my feet From sin's des-truc - - - - tive snare.

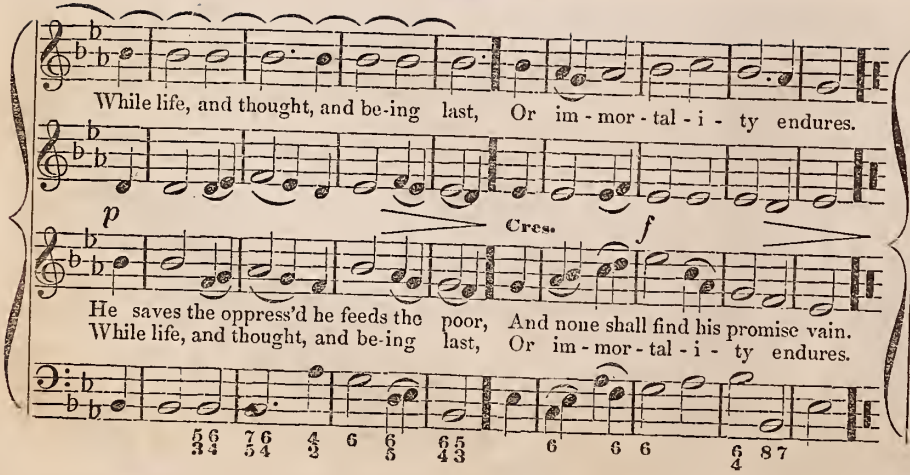
mp *mf* Dim. - - - - - - - - -

3. When shall the sovereign grace Of my for - giv - ing God Re-store me from those dangerous ways, My wandering feet..... have trod?
4. O keep my soul from death, Nor put my hope to shame, For I have placed my on - ly trust In my Re - deem - - - er's name.
5. With hum-ble faith I wait To see thy face a - gain; Of Is - rael it shall ne'er be said, He sought the Lord.. . in vain

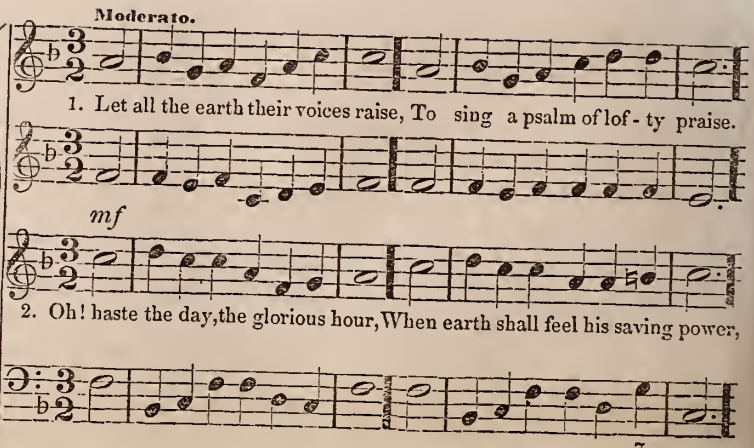
BREMMER. S. M. *

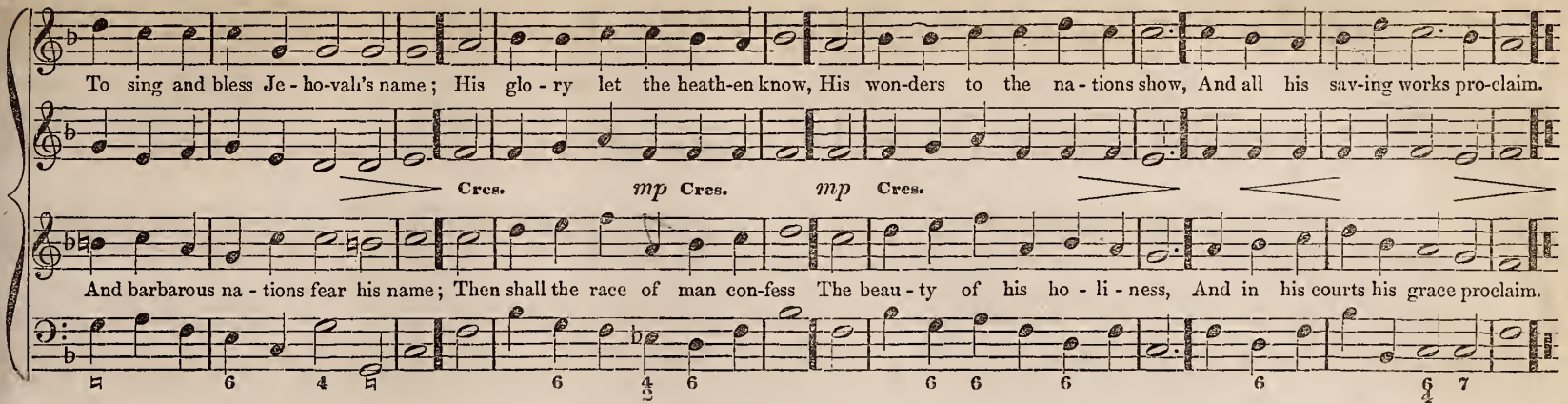

Andante.
S. M. The Lord my shep - herd is; I shall be well sup - plied; Since he is mine, and I am his, What can I want be - side.
Softly, gently.
mf
C. M. My shepherd will supply my need, Je - ho-vah is his name; In pastures fresh he makes me feed, Be - side the liv - - - ing stream.
L. M. There is a stream whose gentle flow, Supplies the city of our God! Life, love, and joy still gliding thro' And wat'ring our divine a - bode.

* *C. M. by removing the ties in the first line; L. M. by removing all the ties.*

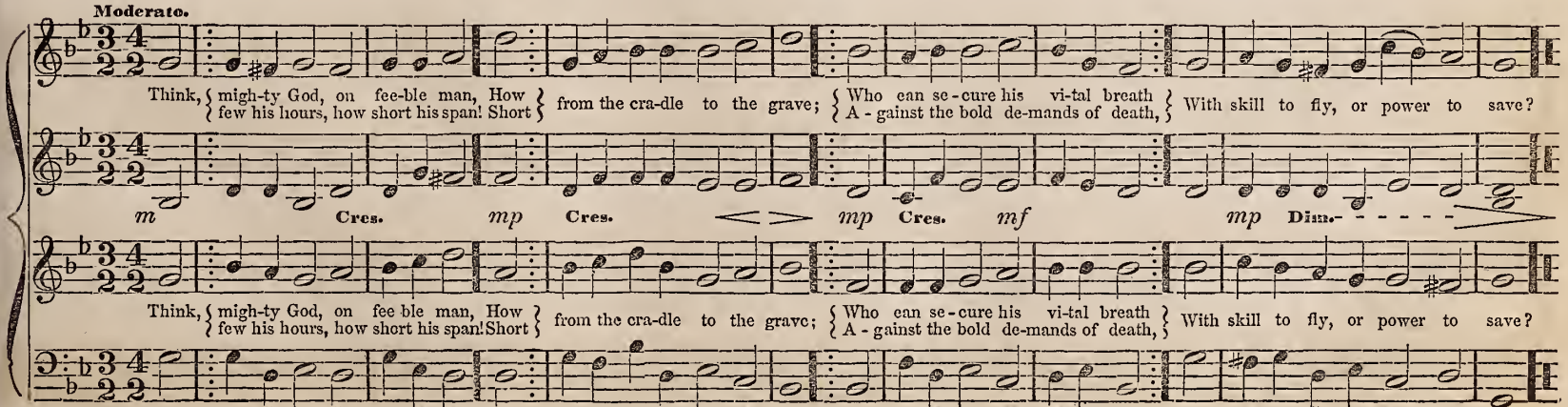

While life, and thought, and be-ing last, Or im - mor - tal - i - ty endures.
p
Cres.
f
He saves the oppress'd he feeds the poor, And none shall find his promise vain.
While life, and thought, and be-ing last, Or im - mor - tal - i - ty endures.

BREKA. L. P. M.

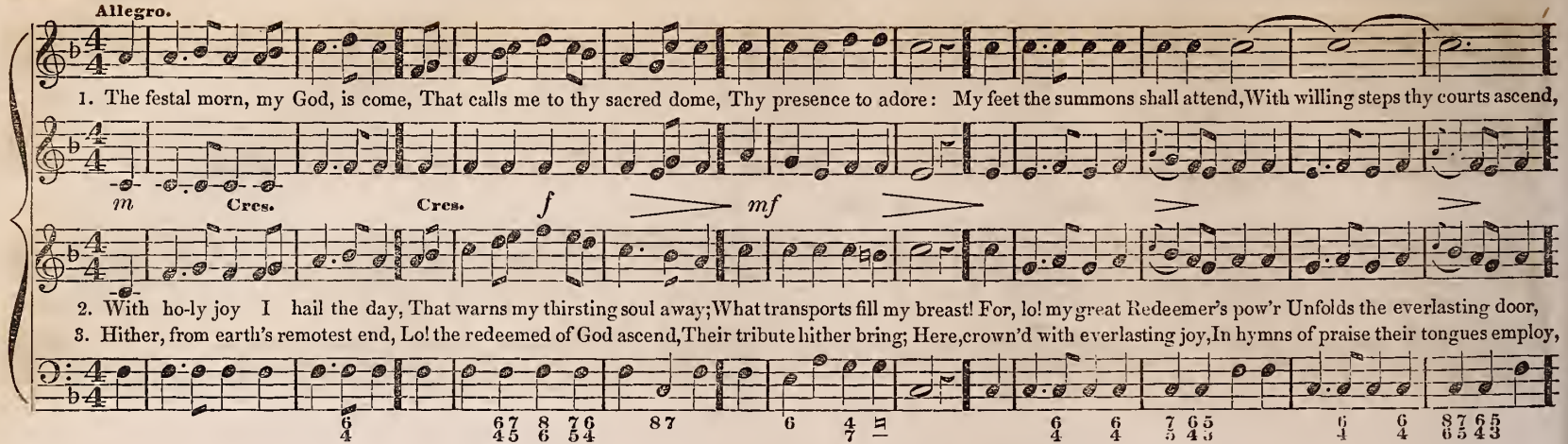

Moderato.
1. Let all the earth their voices raise, To sing a psalm of lof - ty praise.
mf
2. Oh! haste the day, the glorious hour, When earth shall feel his saving power,


To sing and bless Je - ho-vah's name; His glo - ry let the heath-en know, His won-ders to the na - tions show, And all his sav-ing works pro-claim.
Cres. mp Cres. mp Cres.
And barbarous na - tions fear his name; Then shall the race of man con-fess The beau - ty of his ho - li - ness, And in his courts his grace proclaim.

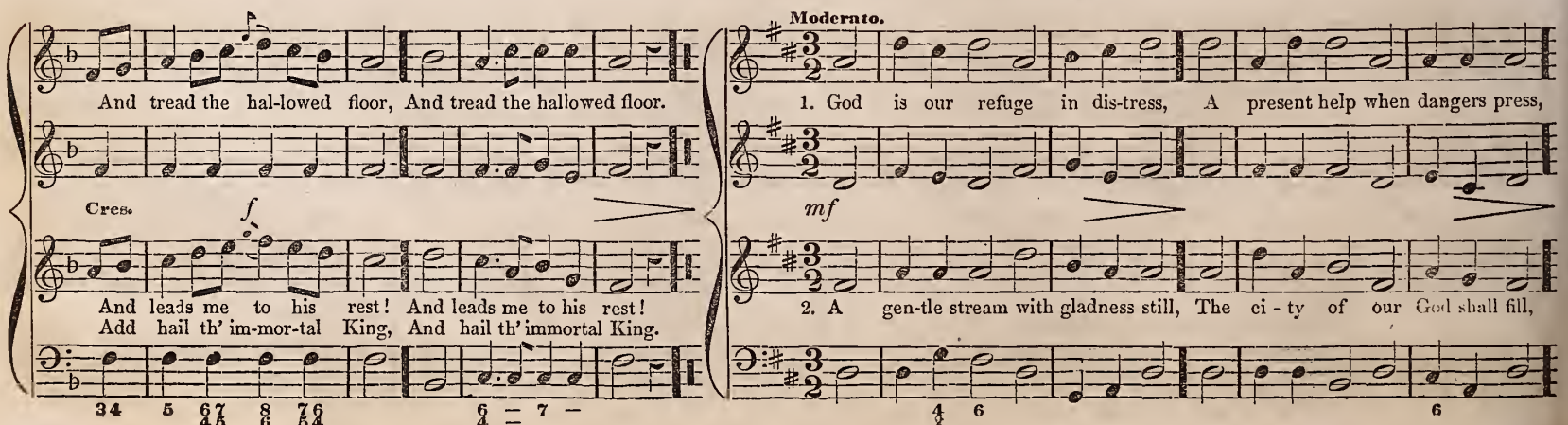
LUTNOR. L. P. M.


Moderato.
Think, { migh-ty God, on fee-ble man, How / few his hours, how short his span! Short } from the cra-dle to the grave; { Who can se-cure his vi-tal breath / A - gainst the bold de-mands of death, } With skill to fly, or power to save?
m Cres. mp Cres. mp Cres. mf mp Dim.
Think, { migh-ty God, on fee ble man, How / few his hours, how short his span! Short } from the cra-dle to the grave; { Who can se-cure his vi-tal breath / A - gainst the bold de-mands of death, } With skill to fly, or power to save?

DELTA. C. P. M.

Arranged from R. GLUCK.

Allegro.
1. The festal morn, my God, is come, That calls me to thy sacred dome, Thy presence to adore: My feet the summons shall attend, With willing steps thy courts ascend,
m
Cres.
Cres.
f
mf
2. With ho-ly joy I hail the day, That warns my thirsting soul away; What transports fill my breast! For, lo! my great Redeemer's pow'r Unfolds the everlasting door,
3. Hither, from earth's remotest end, Lo! the redeemed of God ascend, Their tribute hither bring; Here, crown'd with everlasting joy, In hymns of praise their tongues employ,

GAGE. C. P. M.


And tread the hal-lowed floor, And tread the hallowed floor.
Cres.
f
And leads me to his rest! And leads me to his rest!
Add hail th' im-mor-tal King, And hail th' immortal King.
Moderato.
1. God is our refuge in dis-tress, A present help when dangers press,
mf
2. A gen-tle stream with gladness still, The ci - ty of our God shall fill,

In him will we con - fide; Tho' earth were from her cen - tre tost, And mountains in the o - cean lost, Se - cure shall we a - bide.

mf *mf*

The seat of God most high: God dwells in Zi - on, whose fair tow'rs Shall mock th' assaults of earth - ly pow'rs, While his strong arm is nigh.

ANLEY. S. P. M. or 6s & 10s.*

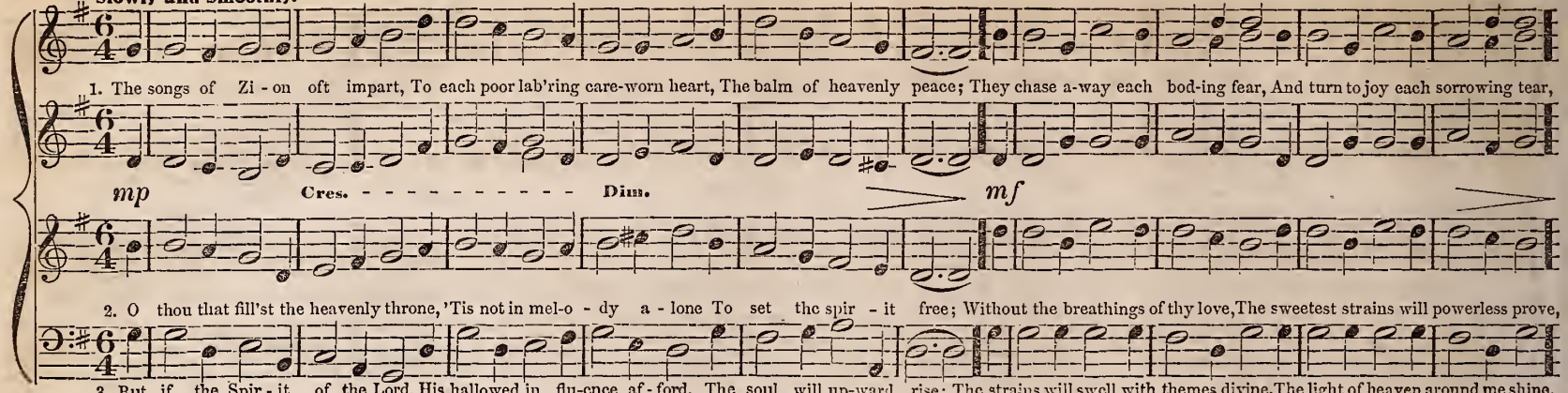
Moderato.

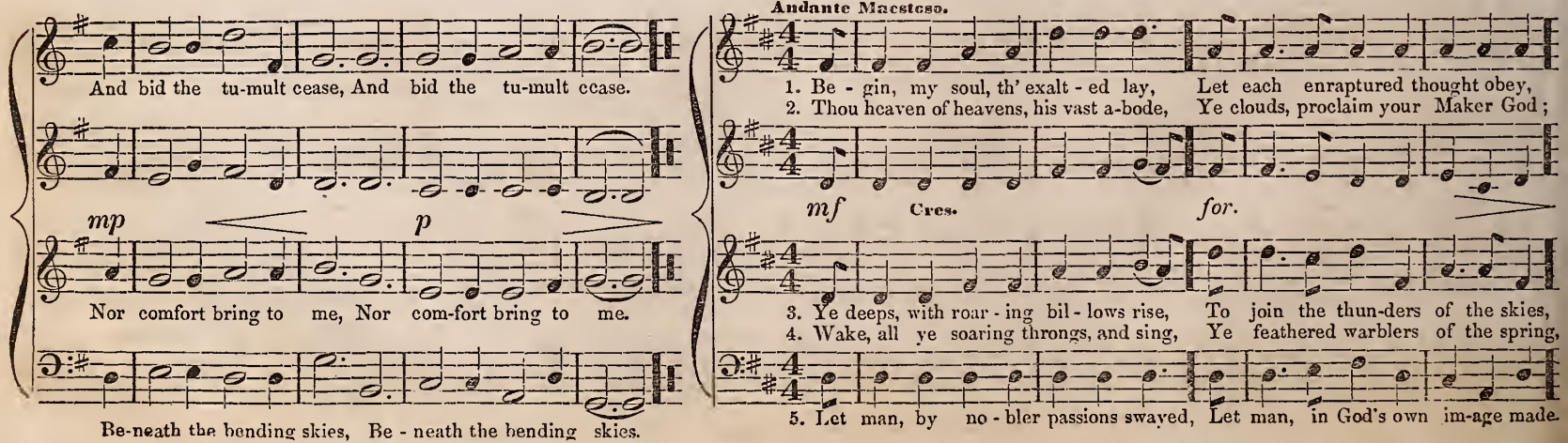
S. P. M. { How pleased and blest was I, / To hear the people cry, } 'Come, let us seek our God to - - day!' { Yes, with a cheerful zeal, / We'll haste to Zi - on's hill, } And there our vows and hon - ors pay.

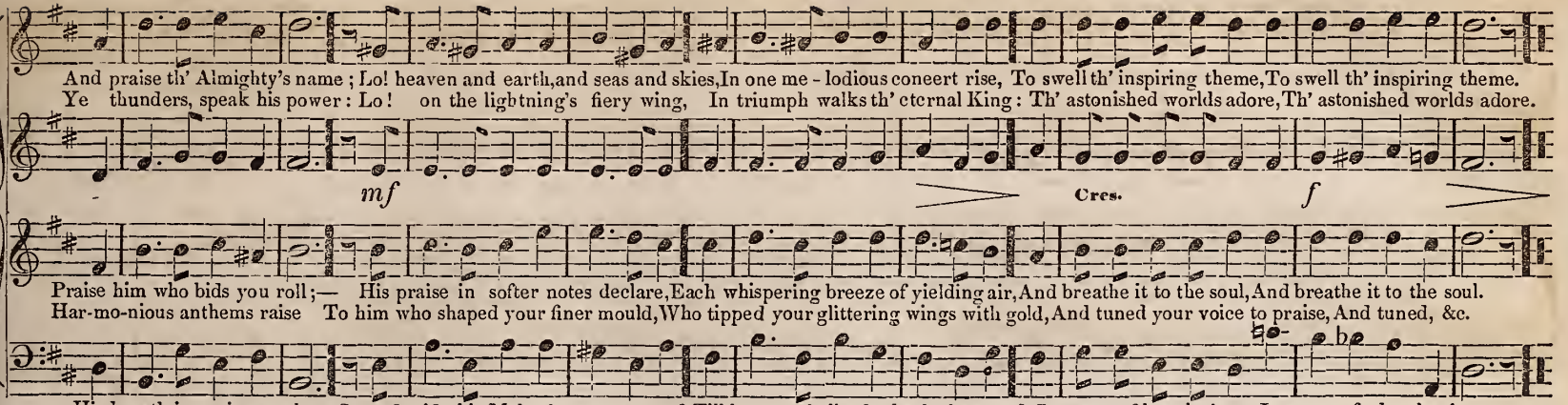
6s & 10s. { No war nor battle's sound / Was heard the world around, } No hos-tile chiefs to furious combat ran; { But peaceful was the night, / In which the prince of light } His reign of peace upon the earth began.

* *By omitting the ties in the last measure but one of the third and sixth lines.*

HASTINGS. C. P. M.

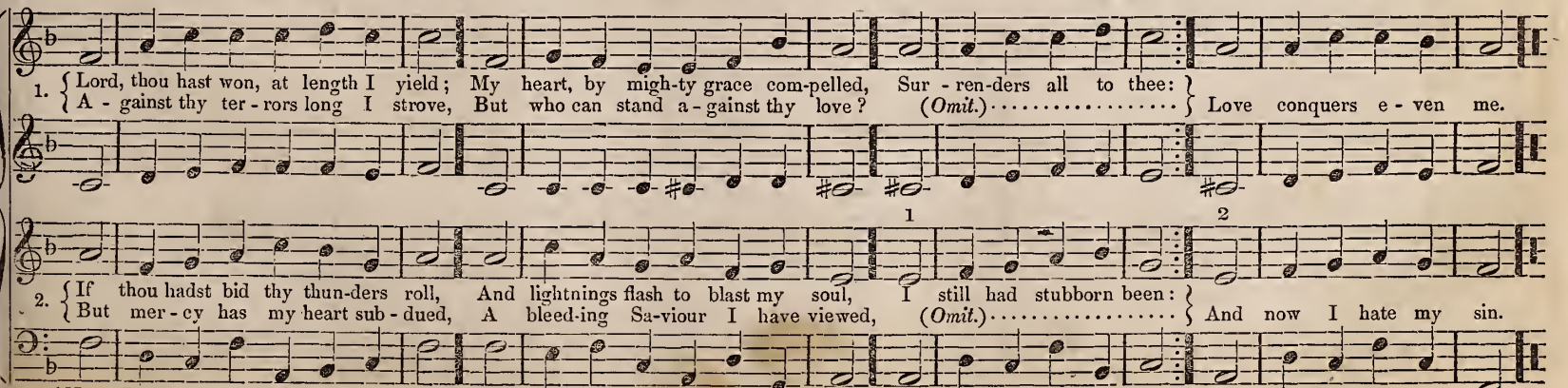
Words by THOMAS HASTINGS.

Slowly and Smoothly.
1. The songs of Zi - on oft impart, To each poor lab'ring care-worn heart, The balm of heavenly peace; They chase a-way each bod-ing fear, And turn to joy each sorrowing tear,
mp
Cres. - - - - - - - - - - - Dim.
mf
2. O thou that fill'st the heavenly throne, 'Tis not in mel-o - dy a - lone To set the spir - it free; Without the breathings of thy love, The sweetest strains will powerless prove,
3. But if the Spir - it of the Lord, His hallowed in flu-ence af - ford, The soul will up-ward rise; The strains will swell with themes divine, The light of heaven around me shine,

ROSLIN. C. P. M.

And bid the tu-mult cease, And bid the tu-mult cease.
mp
p
Nor comfort bring to me, Nor com-fort bring to me.
Be-neath the bending skies, Be - neath the bending skies.
Andante Maestoso.
1. Be - gin, my soul, th' exalt - ed lay, Let each enraptured thought obey,
2. Thou heaven of heavens, his vast a-bode, Ye clouds, proclaim your Maker God;
mf
Cres.
for.
3. Ye deeps, with roar - ing bil - lows rise, To join the thun-ders of the skies,
4. Wake, all ye soaring throngs, and sing, Ye feathered warblers of the spring,
5. Let man, by no - bler passions swayed, Let man, in God's own im-age made.

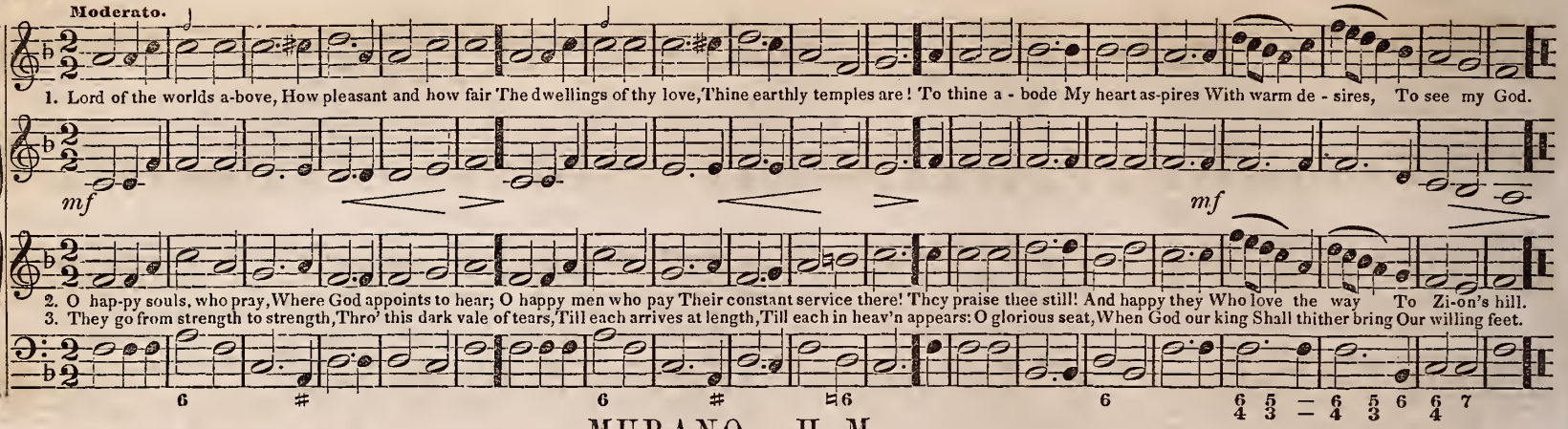

And praise th' Almighty's name ; Lo! heaven and earth,and seas and skies,In one me - lodious coneert rise, To swell th' inspiring theme,To swell th' inspiring theme.
Ye thunders, speak his power : Lo! on the lightning's fiery wing, In triumph walks th' eternal King : Th' astonished worlds adore,Th' astonished worlds adore.
mf
Cres.
f
Praise him who bids you roll ;— His praise in softer notes declare,Each whispering breeze of yielding air,And breathe it to the soul,And breathe it to the soul.
Har-mo-nious anthems raise To him who shaped your finer mould,Who tipped your glittering wings with gold,And tuned your voice to praise,And tuned, &c.
His breath in praise employ ; Spread wide his Maker's name around,Till heaven shall echo back the sound, In songs of ho - ly joy, In songs of ho - ly joy.

CLINTON. C. P. M.

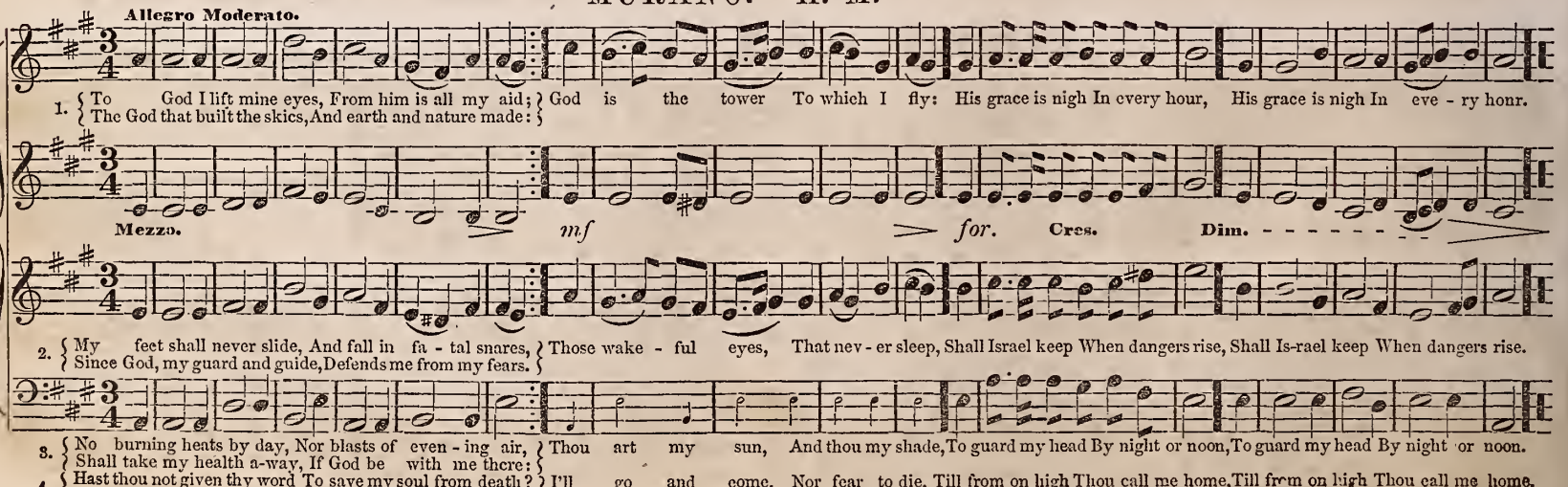
From an old German Choral, by H. ISAAC, 1490.


1. Lord, thou hast won, at length I yield ; My heart, by migh-ty grace com-pelled, Sur - ren-ders all to thee:
A - gainst thy ter - rors long I strove, But who can stand a - gainst thy love? (Omit.) Love conquers e - ven me.
1
2
2. If thou hadst bid thy thun-ders roll, And lightnings flash to blast my soul, I still had stubborn been:
But mer - cy has my heart sub - dued, A bleed-ing Sa-viour I have viewed, (Omit.) And now I hate my sin.
3. Now, Lord, I would be thine a - lone ; Come, take pos - sess - ion of thine own, For thou hast set me free ;
Re - leased from Sa-tan's hard com-mand, See all my powers in wait-ing stand, (Omit.) To be employed by thee.

WAYWORTH. H. M.


Moderato.
1. Lord of the worlds a-bove, How pleasant and how fair The dwellings of thy love, Thine earthly temples are! To thine a - bode My heart as-pires With warm de - sires, To see my God.
mf
mf
2. O hap-py souls, who pray, Where God appoints to hear; O happy men who pay Their constant service there! They praise thee still! And happy they Who love the way To Zi-on's hill.
3. They go from strength to strength, Thro' this dark vale of tears, Till each arrives at length, Till each in heav'n appears: O glorious seat, When God our king Shall thither bring Our willing feet.

MURANO. H. M.


Allegro Moderato.
1. To God I lift mine eyes, From him is all my aid; God is the tower To which I fly: His grace is nigh In every hour, His grace is nigh In eve - ry hour.
The God that built the skies, And earth and nature made:
Mezzo.
mf
for.
Cres.
Dim.
2. My feet shall never slide, And fall in fa - tal snares, Those wake - ful eyes, That nev - er sleep, Shall Israel keep When dangers rise, Shall Is-rael keep When dangers rise.
Since God, my guard and guide, Defends me from my fears.
3. No burning heats by day, Nor blasts of even - ing air, Thou art my sun, And thou my shade, To guard my head By night or noon, To guard my head By night or noon.
Shall take my health a-way, If God be with me there:
4. Hast thou not given thy word To save my soul from death? I'll go and come, Nor fear to die, Till from on high Thou call me home, Till from on high Thou call me home.
And I can trust my Lord To keep my mor - tal breath:

MILAN. H. M.

Moderato.

1. { Ye tribes of Adam join With heav'n, and earth, and seas, } Ye ho - ly throng Of an-gels bright, In worlds of light Begin the song, In worlds of light Be - gin..... the song.
{ And of-fer notes di-vine To your Cre-a - tor's praise, }

for. *mp* *mf* *pia.* Cres. - - - - - - - *for.*

2. { The shining worlds above In glorious order stand, } He spake the word, And all their frame From nothing came To praise the Lord, From nothing came To praise.....the Lord.
{ Or in swift courses move By his supreme command. }

3. { Let all the nations fear The God that rules a - bove; } While earth and sky Attempt his praise, His saints shall raise His honors high, His saints shall raise His hon - - ors high.
{ He brings his people near, And makes them taste his love: }

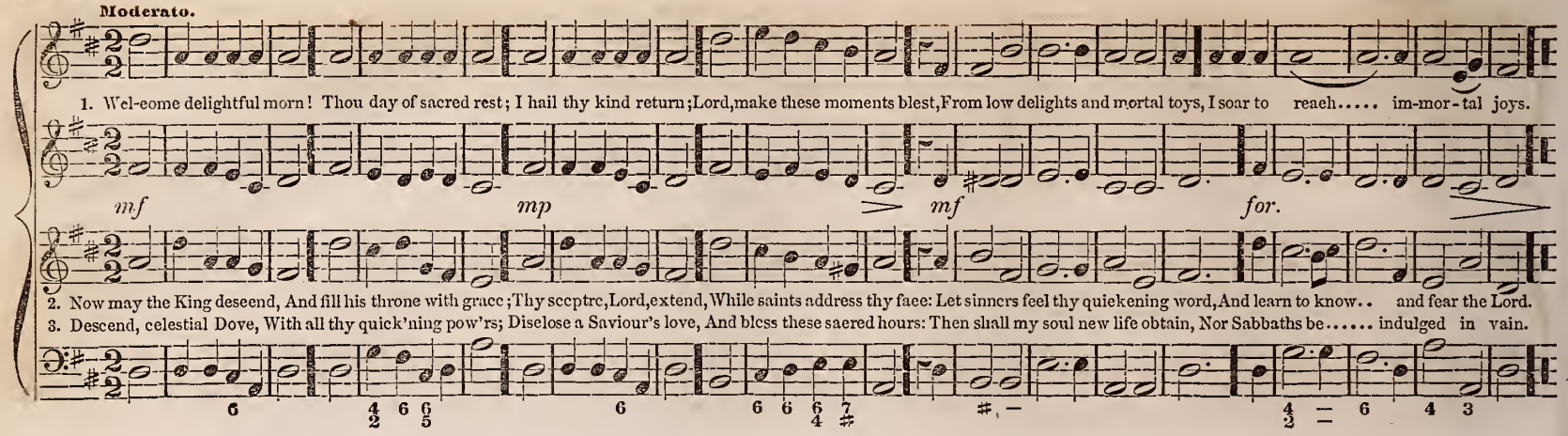
FORLI. H. M.

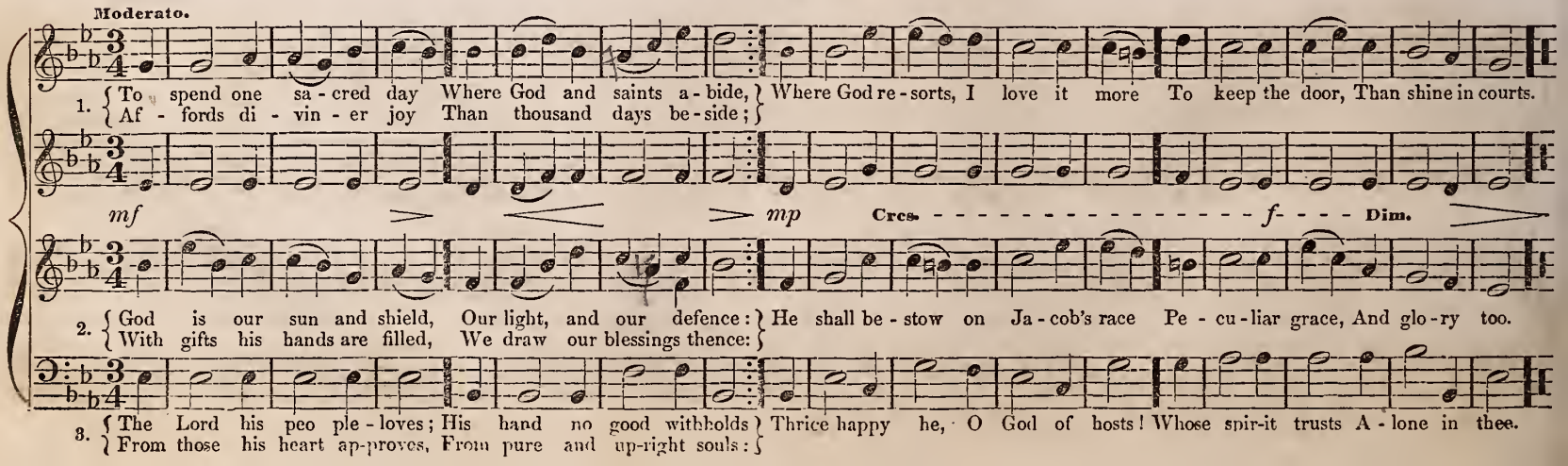
T. BISSELL.

Allegretto.

1. How pleasing is the voice Of God, our heavenly King, Who bids the frosts retire, And wakes the lovely spring! Bright suns arise, The mild wind blows, And beau - ty glows, Thro' earth and skies.
2. The morn, with glory crowned, His hand arrays in smiles: He bids the eve decline, Rejoicing o'er the hills: The evening breeze His breath per-fumes; His beau - ty blooms In flowers and trees.
3. With life he clothes the spring, The earth with summer warms: He spreads th' autumnal feast, And rides on wintry storms: His gifts divine Thro' all appear; And round the year His glo-ries shine.

CLAUDE. H. M.


Moderato.
1. Wel-come delightful morn! Thou day of sacred rest; I hail thy kind return; Lord, make these moments blest, From low delights and mortal toys, I soar to reach..... im-mor-tal joys.
mf
mp
mf
for.
2. Now may the King descend, And fill his throne with grace; Thy sceptre, Lord, extend, While saints address thy face: Let sinners feel thy quickening word, And learn to know.. and fear the Lord.
3. Descend, celestial Dove, With all thy quick'ning pow'rs; Disclose a Saviour's love, And bless these sacred hours: Then shall my soul new life obtain, Nor Sabbaths be..... indulged in vain.

ELLAND. H. M.

Moderato.
1. To spend one sa-cred day Where God and saints a-bide, Where God re-sorts, I love it more To keep the door, Than shine in courts.
Af-fords di-vin-er joy Than thousand days be-side;
mf
mp
Cres.
f
Dim.
2. God is our sun and shield, Our light, and our defence: He shall be-stow on Ja-cob's race Pe-cu-liar grace, And glo-ry too.
With gifts his hands are filled, We draw our blessings thence:
3. The Lord his peo ple-loves; His hand no good withholds Thrice happy he, O God of hosts! Whose spir-it trusts A-lone in thee.
From those his heart ap-proves, From pure and up-right souls:

GAINSBOROUGH. H. M.

Andante.

1. Where is my Saviour now, Whose smiles I once possessed? Till he return, I bow, By heaviest grief oppressed: My days of happi-ness are gone, And I am left to weep a-lone.

mp Cres. *mp* Cres. *mf* Dim.

2. Where can the mourner go, And tell his tale of grief? Ah! who can soothe his wo, And give him sweet relief? Earth cannot heal the wounded breast, Or give the troub-led sin-ner rest.

3. Je-sus, thy smiles impart; My dearest Lord, return, And ease my wounded heart, And bid me cease to mourn; Then shall this night of sorrow flee, And peace and heaven be found in thee.

WINNETT. H. M.

Moderato.

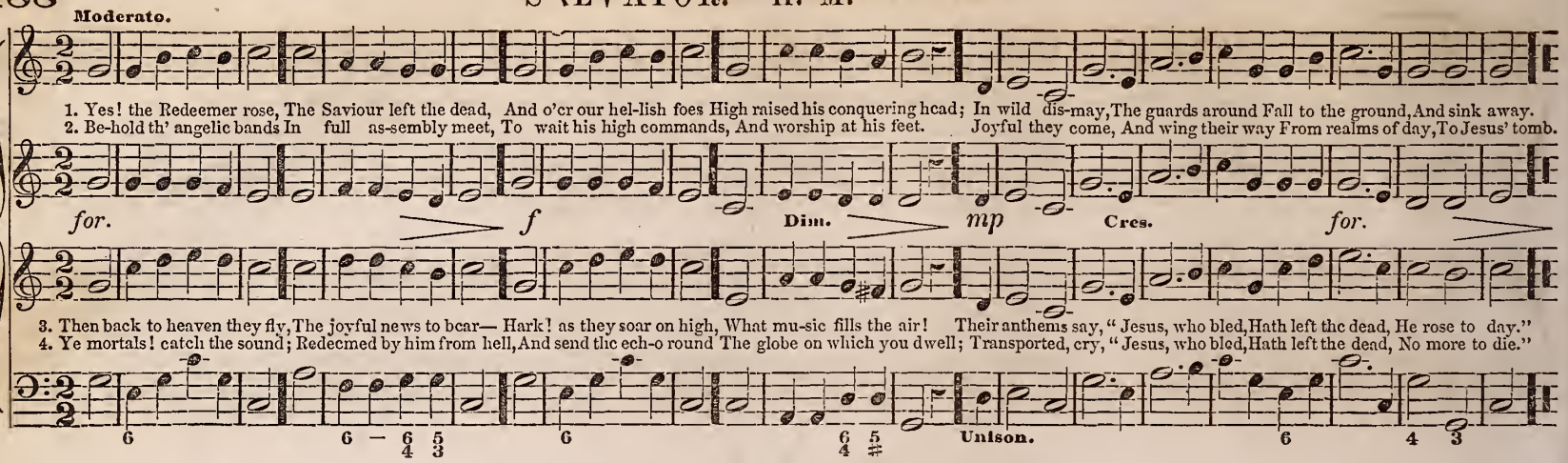
1. Ye dy-ing sons of men, Immerged in sin and wo!
Now mer-cy calls a-gain, Its mes-sage is to you! Ye per-ish-ing and guil-ty, come! In mer-cy's arms there yet is room.

mp Cres. Dim.

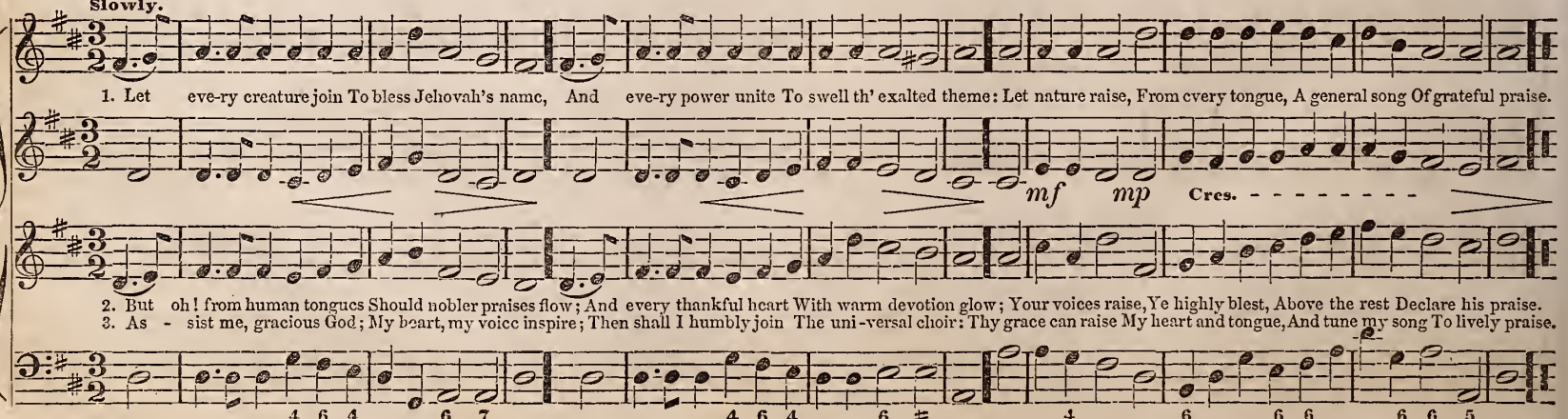
2. No long-er now de-lay, Nor vain ex-cus-es frame;
Christ bids you come to-day, Tho' poor, and blind, and lame; All things are rea-dy, sin-ners, come! For eve-ry treml-ling soul there's room.

3. Drawn by his dy-ing love, Ye wandering sheep draw near!
He calls you from a-bove, The Shepherd's voice now hear; To him who-ev-er will may come, In Je-sus' arms there still is room.

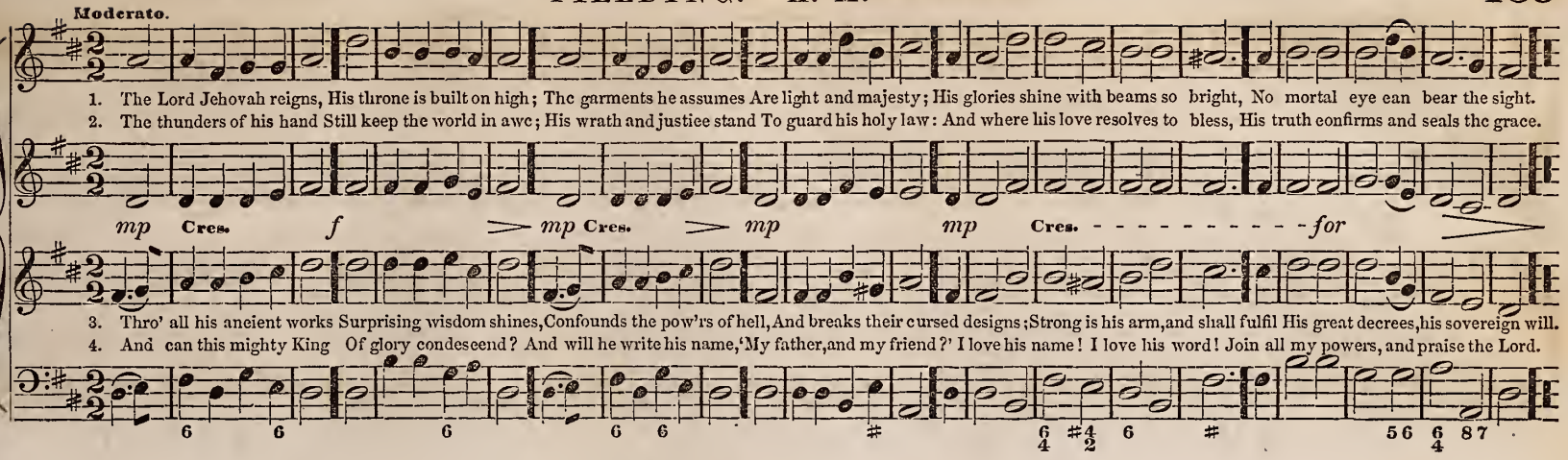
SALVATOR. H. M.


Moderato.
1. Yes! the Redeemer rose, The Saviour left the dead, And o'er our hel-lish foes High raised his conquering head; In wild dis-may, The guards around Fall to the ground, And sink away.
2. Be-hold th' angelic bands In full as-sembly meet, To wait his high commands, And worship at his feet. Joyful they come, And wing their way From realms of day, To Jesus' tomb.
for.
f
Dim.
mp
Cres.
for.
3. Then back to heaven they fly, The joyful news to bear— Hark! as they soar on high, What mu-sic fills the air! Their anthems say, "Jesus, who bled, Hath left the dead, He rose to day."
4. Ye mortals! catch the sound; Redeemed by him from hell, And send the ech-o round The globe on which you dwell; Transported, cry, "Jesus, who bled, Hath left the dead, No more to die."
Unison.

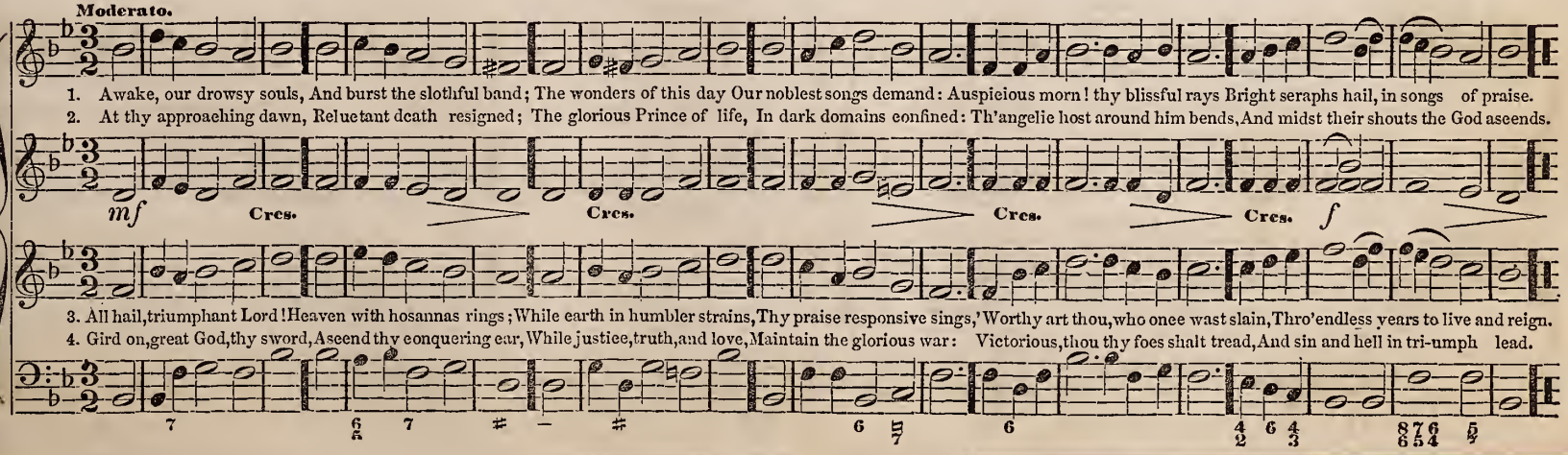
MENTON. H. M.


Slowly.
1. Let eve-ry creature join To bless Jehovah's name, And eve-ry power unite To swell th' exalted theme: Let nature raise, From every tongue, A general song Of grateful praise.
mf
mp
Cres.
2. But oh! from human tongues Should nobler praises flow; And every thankful heart With warm devotion glow; Your voices raise, Ye highly blest, Above the rest Declare his praise.
3. As - sist me, gracious God; My heart, my voice inspire; Then shall I humbly join The uni-versal choir: Thy grace can raise My heart and tongue, And tune my song To lively praise.

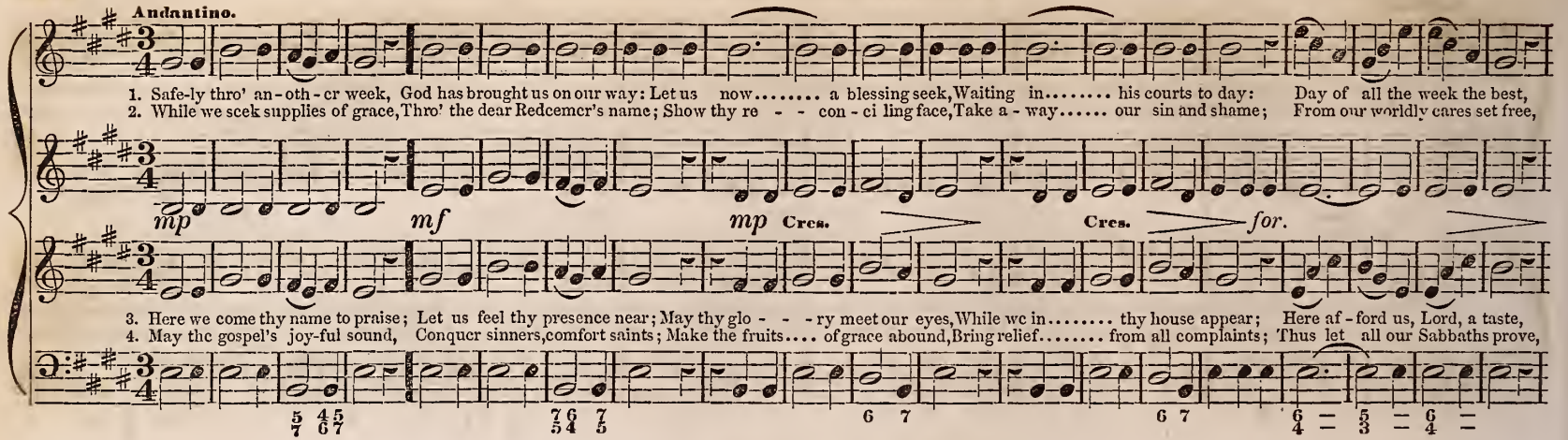
FIELDING. H. M.

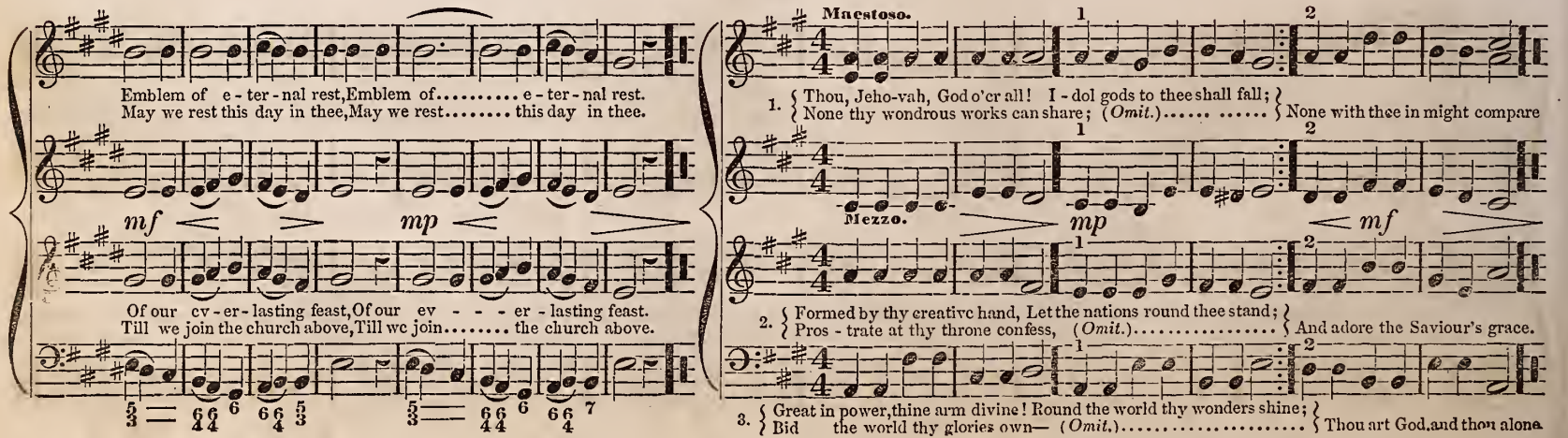

Moderato.
1. The Lord Jehovah reigns, His throne is built on high; The garments he assumes Are light and majesty; His glories shine with beams so bright, No mortal eye can bear the sight.
2. The thunders of his hand Still keep the world in awe; His wrath and justice stand To guard his holy law: And where his love resolves to bless, His truth confirms and seals the grace.
mp Cres. f mp Cres. mp mp Cres. for
3. Thro' all his ancient works Surprising wisdom shines, Confounds the pow'rs of hell, And breaks their cursed designs; Strong is his arm, and shall fulfil His great decrees, his sovereign will.
4. And can this mighty King Of glory condescend? And will he write his name, 'My father, and my friend?' I love his name! I love his word! Join all my powers, and praise the Lord.

VENTOR. H. M.


Moderato.
1. Awake, our drowsy souls, And burst the slothful band; The wonders of this day Our noblest songs demand: Auspicious morn! thy blissful rays Bright seraphs hail, in songs of praise.
2. At thy approaching dawn, Reluctant death resigned; The glorious Prince of life, In dark domains confined: Th'angelic host around him bends, And midst their shouts the God ascends.
mf Cres. Cres. Cres. Cres. f
3. All hail, triumphant Lord! Heaven with hosannas rings; While earth in humbler strains, Thy praise responsive sings, 'Worthy art thou, who once wast slain, Thro' endless years to live and reign.
4. Gird on, great God, thy sword, Ascend thy conquering car, While justice, truth, and love, Maintain the glorious war: Victorious, thou thy foes shalt tread, And sin and hell in tri-umph lead.

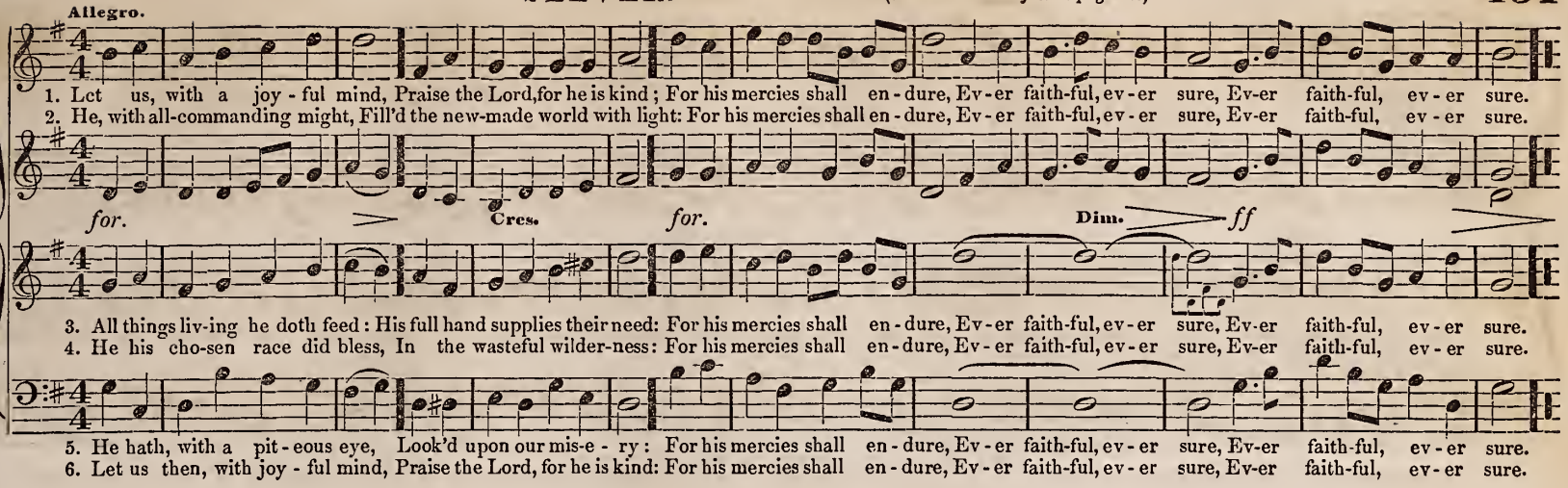
ARMIDA. 7s. 6 lines.

Arranged from RIGHINI.

Andantino.
1. Safe-ly thro' an-oth-er week, God has brought us on our way: Let us now..... a blessing seek, Waiting in..... his courts to day: Day of all the week the best,
2. While we seek supplies of grace, Thro' the dear Redeemer's name; Show thy re - - con-ci ling face, Take a-way..... our sin and shame; From our worldly cares set free,
mp mf mp Cres. Cres. for.
3. Here we come thy name to praise; Let us feel thy presence near; May thy glo - - - ry meet our eyes, While we in..... thy house appear; Here af-ford us, Lord, a taste,
4. May the gospel's joy-ful sound, Conquer sinners, comfort saints; Make the fruits.... of grace abound, Bring relief..... from all complaints; Thus let all our Sabbaths prove,

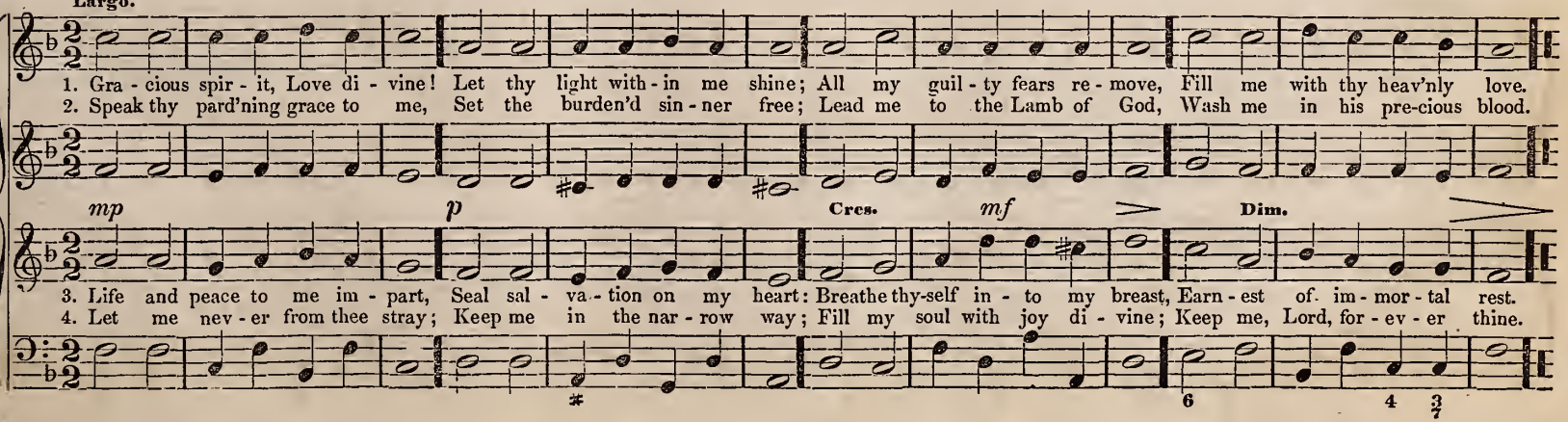
CONDRON. 7s.

Emblem of e-ter-nal rest, Emblem of..... e-ter-nal rest.
May we rest this day in thee, May we rest..... this day in thee.
mf mp
Of our ev-er-lasting feast, Of our ev - - - - er-lasting feast.
Till we join the church above, Till we join..... the church above.
Maestoso.
1. { Thou, Jeho-vah, God o'er all! I-dol gods to thee shall fall; } { None with thee in might compare
{ None thy wondrous works can share; (Omit.)..... } }
Mezzo. mp mf
2. { Formed by thy creative hand, Let the nations round thee stand; }
{ Pros-trate at thy throne confess, (Omit.)..... } And adore the Saviour's grace.
3. { Great in power, thine arm divine! Round the world thy wonders shine; }
{ Bid the world thy glories own— (Omit.)..... } Thou art God, and thou alone.

SELVER. 7s.

(See the same subject at page 58.)


Allegro.
1. Let us, with a joy - ful mind, Praise the Lord, for he is kind; For his mercies shall en - dure, Ev - er faith-ful, ev - er sure, Ev-er faith-ful, ev - er sure.
2. He, with all-commanding might, Fill'd the new-made world with light: For his mercies shall en - dure, Ev - er faith-ful, ev - er sure, Ev-er faith-ful, ev - er sure.
for.
Cres.
for.
Dim.
ff
3. All things liv-ing he doth feed: His full hand supplies their need: For his mercies shall en - dure, Ev - er faith-ful, ev - er sure, Ev-er faith-ful, ev - er sure.
4. He his cho-sen race did bless, In the wasteful wilder-ness: For his mercies shall en - dure, Ev - er faith-ful, ev - er sure, Ev-er faith-ful, ev - er sure.
5. He hath, with a pit - eous eye, Look'd upon our mis-e - ry: For his mercies shall en - dure, Ev - er faith-ful, ev - er sure, Ev-er faith-ful, ev - er sure.
6. Let us then, with joy - ful mind, Praise the Lord, for he is kind: For his mercies shall en - dure, Ev - er faith-ful, ev - er sure, Ev-er faith-ful, ev - er sure.

GWINN. 7s.


Largo.
1. Gra - cious spir - it, Love di - vine! Let thy light with - in me shine; All my guil - ty fears re - move, Fill me with thy heav'nly love.
2. Speak thy pard'ning grace to me, Set the burden'd sin - ner free; Lead me to the Lamb of God, Wash me in his pre-cious blood.
mp
p
Cres.
mf
Dim.
3. Life and peace to me im - part, Seal sal - va - tion on my heart: Breathe thy-self in - to my breast, Earn - est of im - mor - tal rest.
4. Let me nev - er from thee stray; Keep me in the nar - row way; Fill my soul with joy di - vine; Keep me, Lord, for - ev - er thine.
6
4
3

HULLAH. 7s. DOUBLE.

Moderato.

D. C.

1. Search my heart, my actions prove, Try my thoughts, . . . as they a - rise;
For thy kind - ness and thy love Ev - er are . . . . . be - fore my eyes.
To the tem - ple of thy grace Lord, my err . . . . . ing footsteps guide!

2. I have loved the hallow-ed place, Where thine hon - or doth a - bide,

mp Cres. *f* *mf* *pia.*

3. Gath - er not my soul with those, Who their deeds . . . . of blood pur - sue;
Who, thy jus - tice to oppose, Hold the tempt - - - - ing bribe to view.
As I walk in innocence, Let me, Lord, ... thy mer - cy share.

4. Keep my soul from all of - fence; All my sup - pli - ca - tions hear;

D. C.

Base sing the small notes at the repeat, and also at the D. C.

With thy saints, be - fore thy sight, In un - ceas - - - - ing hymns of praise.

5. Thou hast plac'd my foot a - right, There-fore I my voice will raise,

REXNOR. 7s.

Andante.

1. Children of the heav - enly King, As ye jour - ney, sweet-ly sing; Sing your Saviour's wor - thy praise, Glorious in his works and ways.
2. Ye are travelling home to God, In the way the fath - ers trod; They are hap - py now, and ye Soon their hap - pi - ness shall see.

mp Cres. *mf*

3. Shout, ye lit - tle flock, and blest; You on Je - sus' throne shall rest; There your seat is now prepared, There your kingdom and re - ward.
4. Lord, submis - sive make us go, Glad-ly leav - ing all be - low; On - ly thou our lead - er be, And we still will fol - low thee.

DELLAN. 7s.

Adagio.

1. To thy pastures, fair and large, Heavenly Shepherd, lead thy charge; And my couch, with tenderest care, Midst the springing grass prepare, Midst the springing grass prepare.
2. When I faint, with summer's heat, Thou shalt guide my wea-ry feet To the streams, that, still and slow, Thro' the verdant meadows flow, Thro' the verdant meadows flow.

mp Cres. Cres.

3. Safe the dreary vale I tread, By the shades of death o'erspread: With thy rod and staff sup-plied, This my guard, and that my guide, This my guard, and that my guide.
4. Con-stant, to my lat-est end, Thou my foot-steps shalt at-tend; And shalt bid thy hal-lowed dome Yield me an e-ter-nal home, Yield me an e ter-nal home.

OPORTO. 7s; or 8s & 7s.

WILLIAM MASON. 1848.

1. Lord of hosts, how love-ly fair, Ev'n on earth thy tem - ples are! Here thy wait-ing peo - ple see Much of heav'n and much of thee.

Cres. Dim. Cres.

2. From thy gra - cious presence flows Bliss that soft-ens all our woes; While thy Spir-it's ho - - ly fire Warms our hearts with pure de - sire.
3. Here, we sup - pli - cate thy throne; Here, thy pard'ning grace is known: Here, we learn thy right-eous ways, Taste thy love and sing thy praise.

ALOET. 7s.

Arranged from NAUMANN.

Moderato.

1. Who, O Lord, when life is o'er, Shall to heaven's blest mansions soar; Who, an..... ev - er - welcome guest, In thy..... ho - ly place shall rest, In thy holy place shall rest.
2. He, whose heart thy love has warm'd: He, whose will to thine conformed, Bids his..... life un-sul-lied run; He, whose.....words and tho'ts are one, He whose words and tho'ts are one.

mp Cres. *mf* *mf* Cres. *mf* *mp*

3. He, who shuns the sinner's road, Lov - ing those who love their God; Who, with..... hope, and faith unfeign'd, Treads the...path by thee ordained, Treads the path by thee ordained.
4. He, who trusts in Christ a - lone, Not in aught him - self hath done: He, great..... God, shall be thy care, And thy.... choicest blessings share, And thy choicest blessings share.

ZENTEL. 7s.

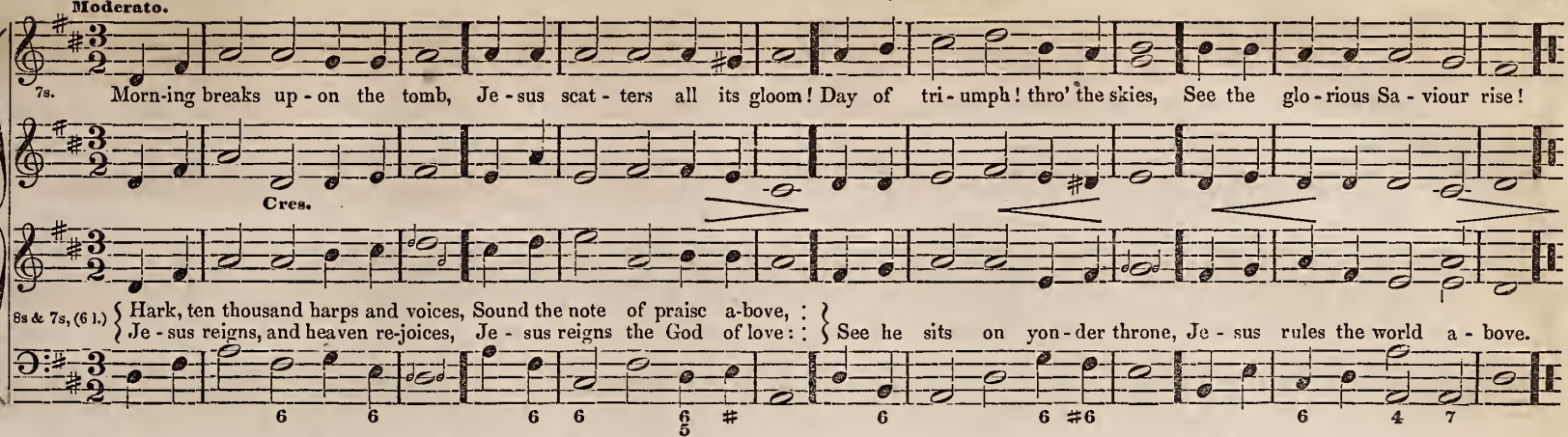
Allegro.

1. Wake the song of ju - bi - lee, Let it ech - o o'er the sea! Now is come the promised hour; Jesus reigns with sovereign power! Je-sus reigns with sove-reign power!

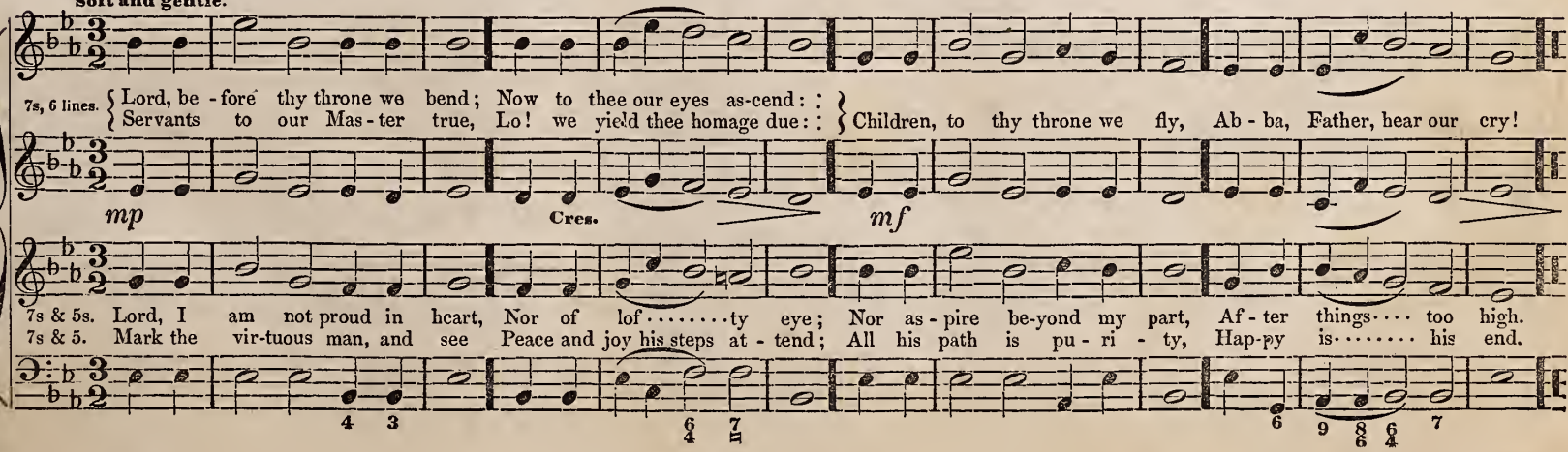
mf Dim. *m* *for.* Dim.

2. All ye na-tions, join and sing, 'Christ, of lords and kings is King!' Let it sound from shore to shore, Je sus reigns for-ev er-more, Je-sus reigns for ev er more.
3. Now the de-sert lands re - joice And the islands join their voice; Yea, the whole cre - a - tion sings, 'Je sus is the King of kings, Je-sus is the King of kings.

Unison.

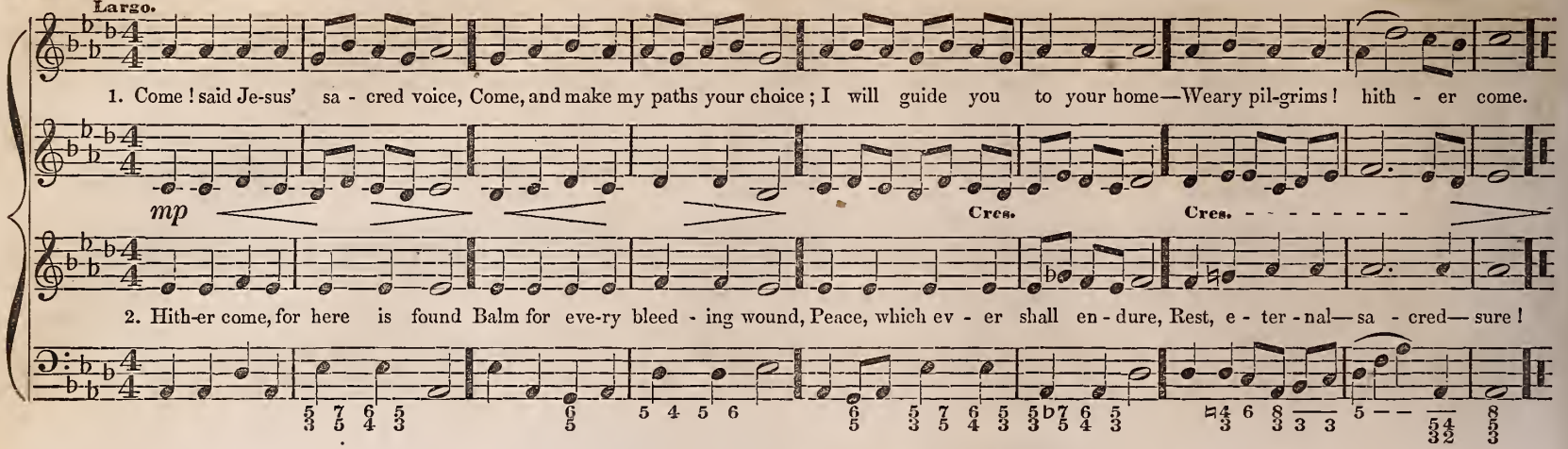
LUBECK. 7s; or 8s & 7s, (4 or 6 lines.)

Moderato.
7s. Morn-ing breaks up-on the tomb, Je-sus scat-ters all its gloom! Day of tri-umph! thro' the skies, See the glo-rious Sa-viour rise!
Cres.
8s & 7s, (6 l.) Hark, ten thousand harps and voices, Sound the note of praise a-bove, : :
Je-sus reigns, and heaven re-joices, Je-sus reigns the God of love: :
See he sits on yon-der throne, Je-sus rules the world a-bove.

VELIN. 7s; or 7s & 5s; or 7s & 5.


Soft and gentle.
7s, 6 lines. Lord, be-fore thy throne we bend; Now to thee our eyes as-cend: :
Servants to our Mas-ter true, Lo! we yield thee homage due: :
Children, to thy throne we fly, Ab-ba, Father, hear our cry!
mp
Cres.
mf
7s & 5s. Lord, I am not proud in heart, Nor of lof·····ty eye; Nor as-pire be-yond my part, Af-ter things···· too high.
7s & 5. Mark the vir-tuous man, and see Peace and joy his steps at-tend; All his path is pu-ri-ty, Hap-py is····· his end.

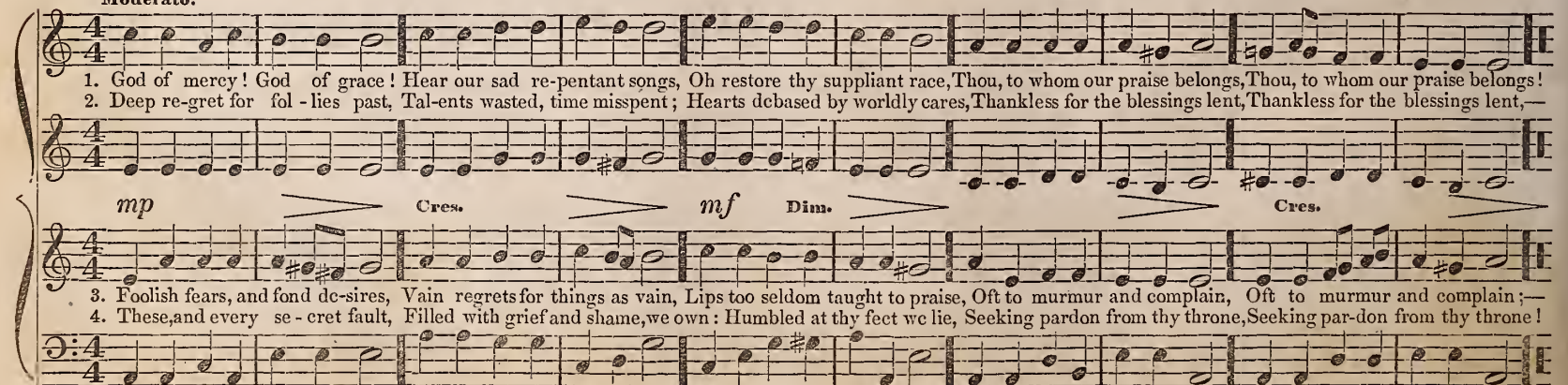
SEARS. 7s.

H. G. NÄGELI.

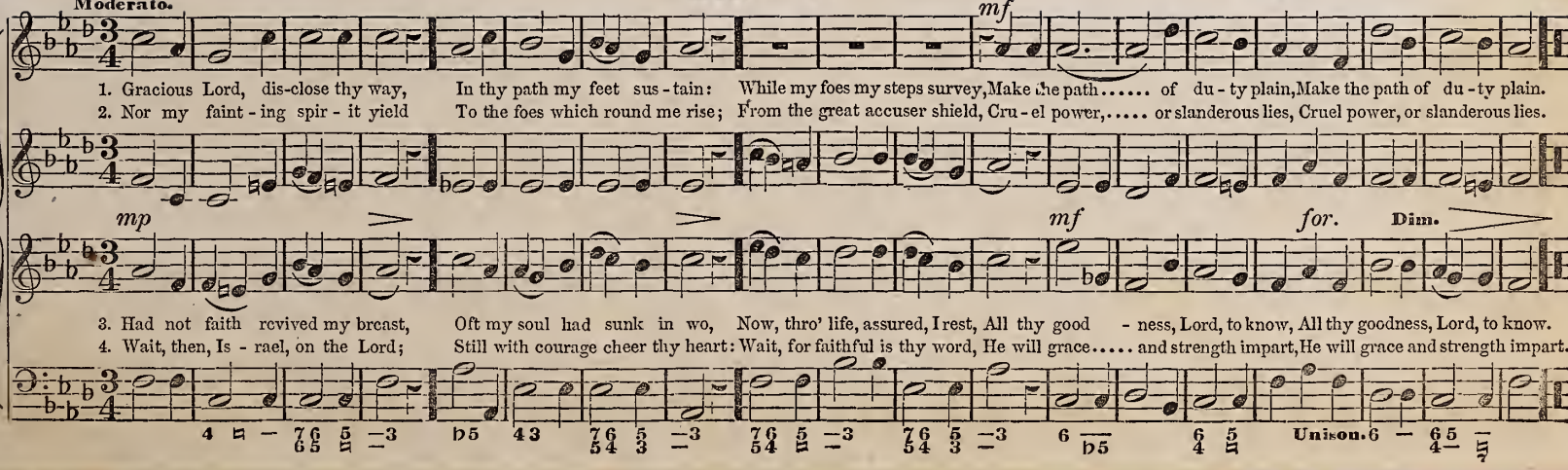

Largo.
1. Come! said Je-sus' sa - cred voice, Come, and make my paths your choice; I will guide you to your home—Weary pil-grims! hith - er come.
mp
Cres.
Cres.
2. Hith-er come, for here is found Balm for eve-ry bleed - ing wound, Peace, which ev - er shall en - dure, Rest, e - ter - nal—sa - cred—sure!

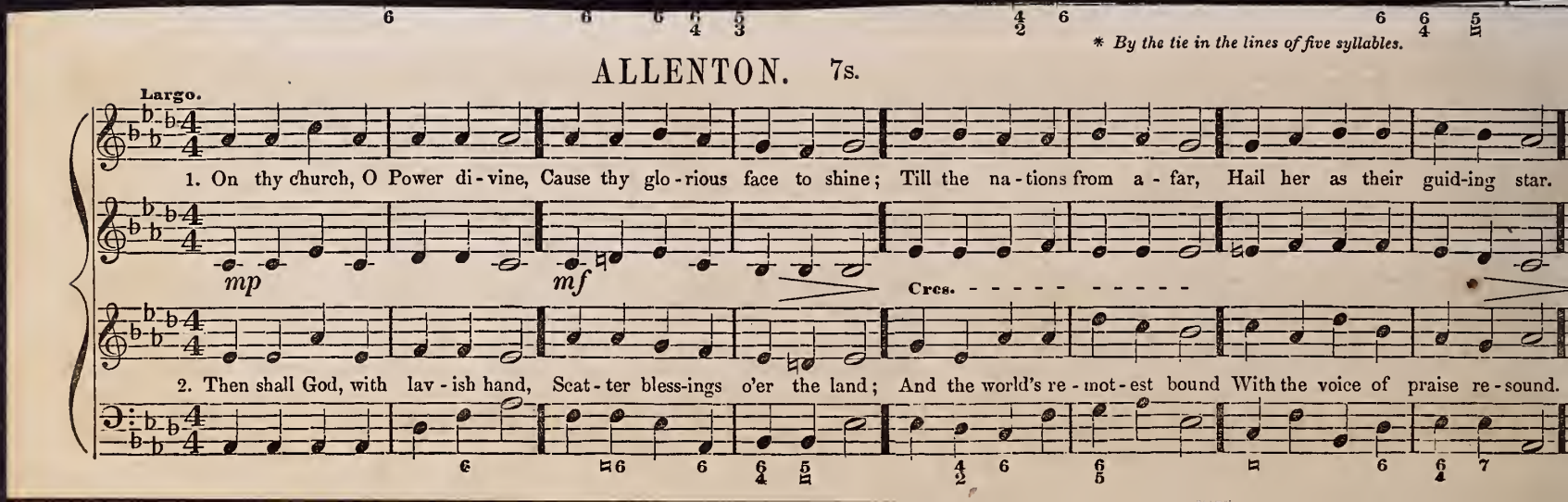
BROWNLOW. 7s.

Spanish Melody, sung in the Monastery of Montserrat, and in the Cathedral of Barcelona—from V. NOVELLO.


Moderato.
1. God of mercy! God of grace! Hear our sad re-pentant songs, Oh restore thy suppliant race, Thou, to whom our praise belongs, Thou, to whom our praise belongs!
2. Deep re-gret for fol - lies past, Tal-ents wasted, time misspent; Hearts debased by worldly cares, Thankless for the blessings lent, Thankless for the blessings lent,—
mp
Cres.
mf
Dim.
Cres.
3. Foolish fears, and fond de-sires, Vain regrets for things as vain, Lips too seldom taught to praise, Oft to murmur and complain, Oft to murmur and complain;—
4. These, and every se - cret fault, Filled with grief and shame, we own: Humbled at thy feet we lie, Seeking pardon from thy throne, Seeking par-don from thy throne!
5. God of mercy! God of grace! Hear our sad, repentant songs, Oh restore thy suppliant race, Thou, to whom our praise belongs, Thou to whom our praise belongs.

VANDERLIN. 7s.

Arranged from R. GLUCK.

Moderato.
mf
1. Gracious Lord, dis-close thy way, In thy path my feet sus-tain: While my foes my steps survey, Make the path..... of du-ty plain, Make the path of du-ty plain.
2. Nor my faint-ing spir-it yield To the foes which round me rise; From the great accuser shield, Cru-el power,..... or slanderous lies, Cruel power, or slanderous lies.
mp
mf
for.
Dim.
3. Had not faith revived my breast, Oft my soul had sunk in wo, Now, thro' life, assured, I rest, All thy good-ness, Lord, to know, All thy goodness, Lord, to know.
4. Wait, then, Is-rael, on the Lord; Still with courage cheer thy heart: Wait, for faithful is thy word, He will grace..... and strength impart, He will grace and strength impart.
Unison.


* By the tie in the lines of five syllables.
ALLENTON. 7s.
Largo.
1. On thy church, O Power di - vine, Cause thy glo - rious face to shine; Till the na - tions from a - far, Hail her as their guid-ing star.
mp
mf
Cres.
2. Then shall God, with lav - ish hand, Scat - ter bless-ings o'er the land; And the world's re - mot - est bound With the voice of praise re - sound.

ZOPHNER. 8s & 7s; or 7s. DOUBLE.

Moderato.

8s & 7s. Hark! what mean those lamentations, Roll-ing sad-ly through the sky? 'Tis the cry of heathen nations, "Come, and help us, or we die!" 2. Hear the heathen's sad complaining—
And the love of Christ constraining, Join to help them ere they die.

mp Cres. Fine. *mf*

7s. Depth of mer-cy! can there be Mer cy still re-served for me! Can my God his wrath for-bear? Me, the chief of sin-ners spare? 2. I have long withstood his grace;
Would not hear his gracious calls; Grieved him by a thousand falls.

SALVADOR. 7s; or 8s & 7s.

Sung by the Friars, of St. Salvador, at Jerusalem.

Adagio.

Christians, hear that dy-ing cry;

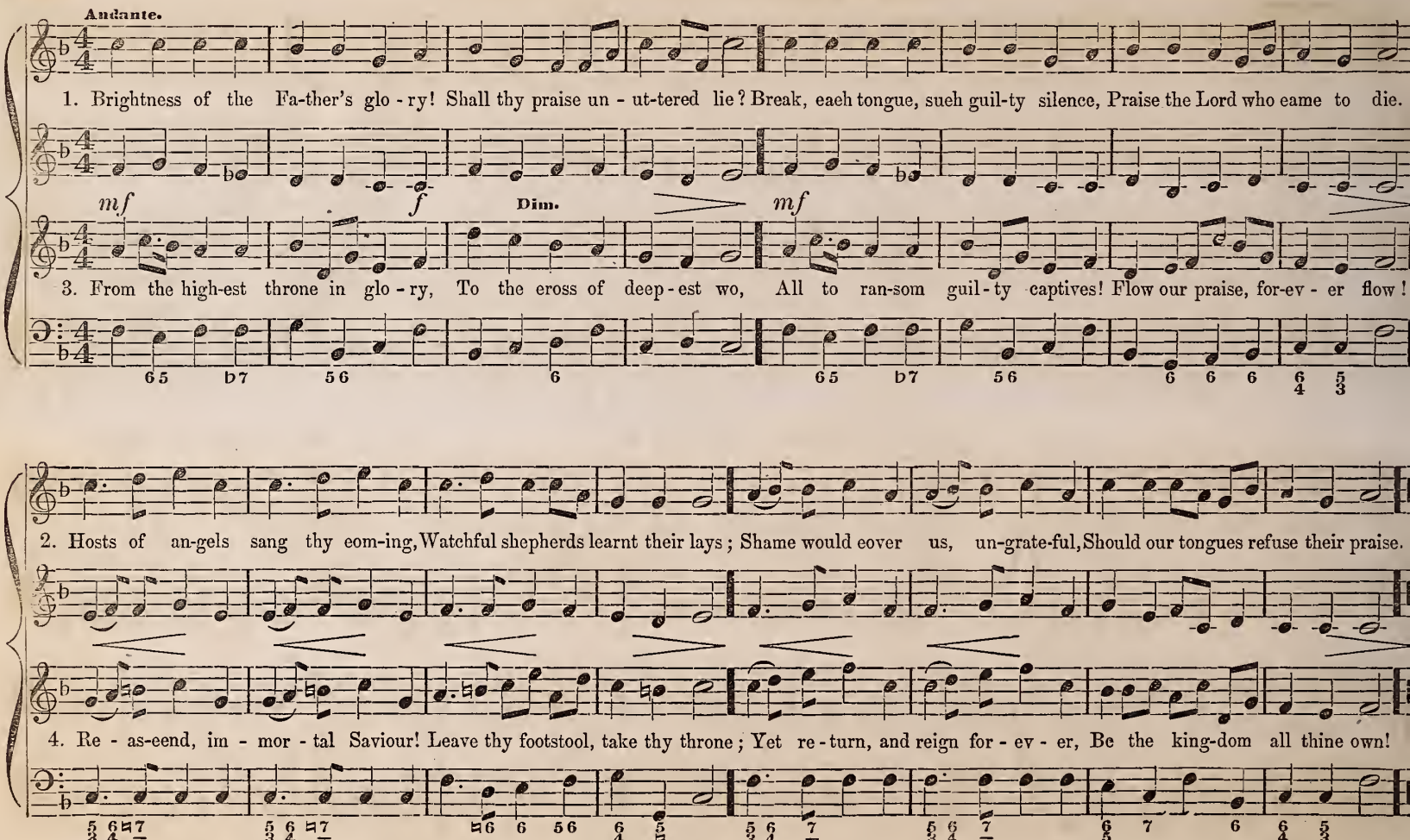
Long provoked him to his face;

1. When my cries ascend to thee, Hear, Je - ho-vah, from a - far;
Let thy ten-der mercies be (*Omit.*) Still pro - pi-tious to my prayer!

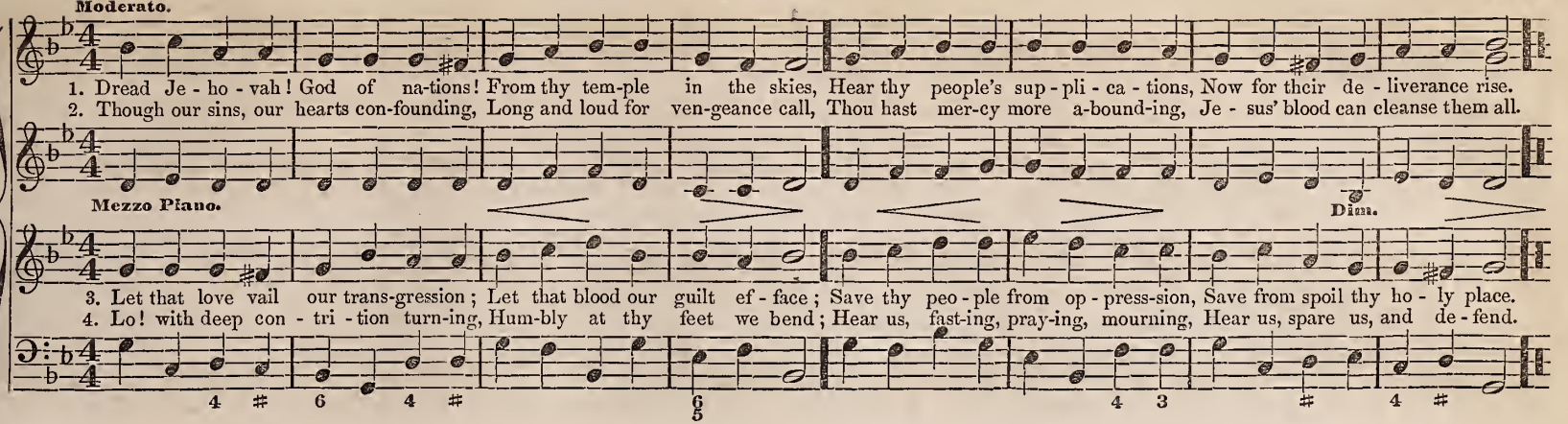
2. When thou bad'st me seek thy face, Quick-ly did my heart re - ply,
Rest - ing on thy word of grace, (*Omit.*) "Thee I'll seek, O Lord most high!"

EDMONTON. 8s & 7s. DOUBLE.

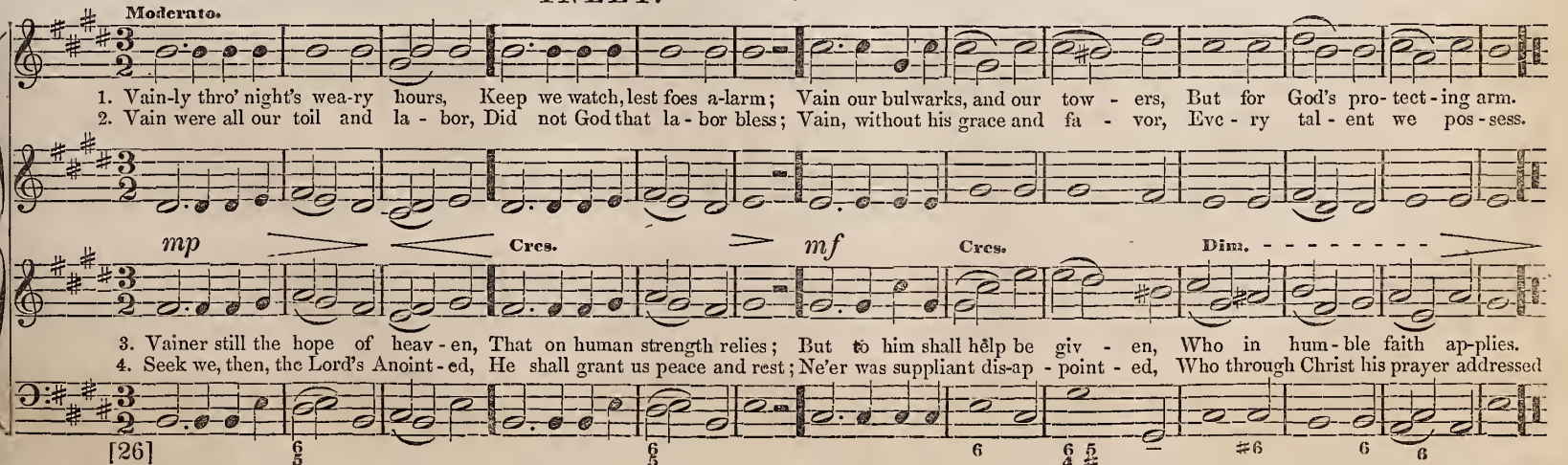
Arranged from GLUCK.


Andante.
1. Brightness of the Fa-ther's glo - ry! Shall thy praise un - ut-tered lie? Break, each tongue, such guil-ty silence, Praise the Lord who came to die.
mf
f
Dim.
mf
3. From the high-est throne in glo - ry, To the cross of deep-est wo, All to ran-som guil-ty captives! Flow our praise, for-ev - er flow!
2. Hosts of an-gels sang thy com-ing, Watchful shepherds learnt their lays; Shame would cover us, un-grate-ful, Should our tongues refuse their praise.
4. Re - as-cend, im - mor - tal Saviour! Leave thy footstool, take thy throne; Yet re - turn, and reign for - ev - er, Be the king-dom all thine own!

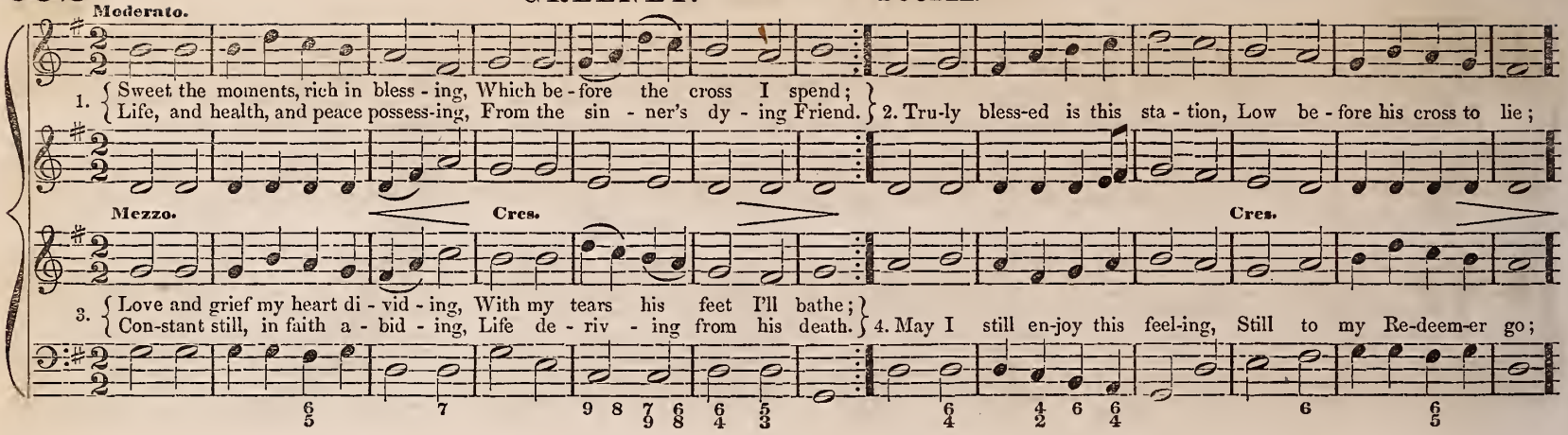
LANETON. 8s & 7s.


Moderato.
1. Dread Je - ho - vah! God of na-tions! From thy tem-ple in the skies, Hear thy people's sup - pli - ca - tions, Now for their de - liverance rise.
2. Though our sins, our hearts con-founding, Long and loud for ven-geance call, Thou hast mer-cy more a-bound-ing, Je - sus' blood can cleanse them all.
Mezzo Piano.
Dim.
3. Let that love vail our trans-gression; Let that blood our guilt ef - face; Save thy peo - ple from op - press-sion, Save from spoil thy ho - ly place.
4. Lo! with deep con - tri - tion turn-ing, Hum-bly at thy feet we bend; Hear us, fast-ing, pray-ing, mourning, Hear us, spare us, and de - fend.

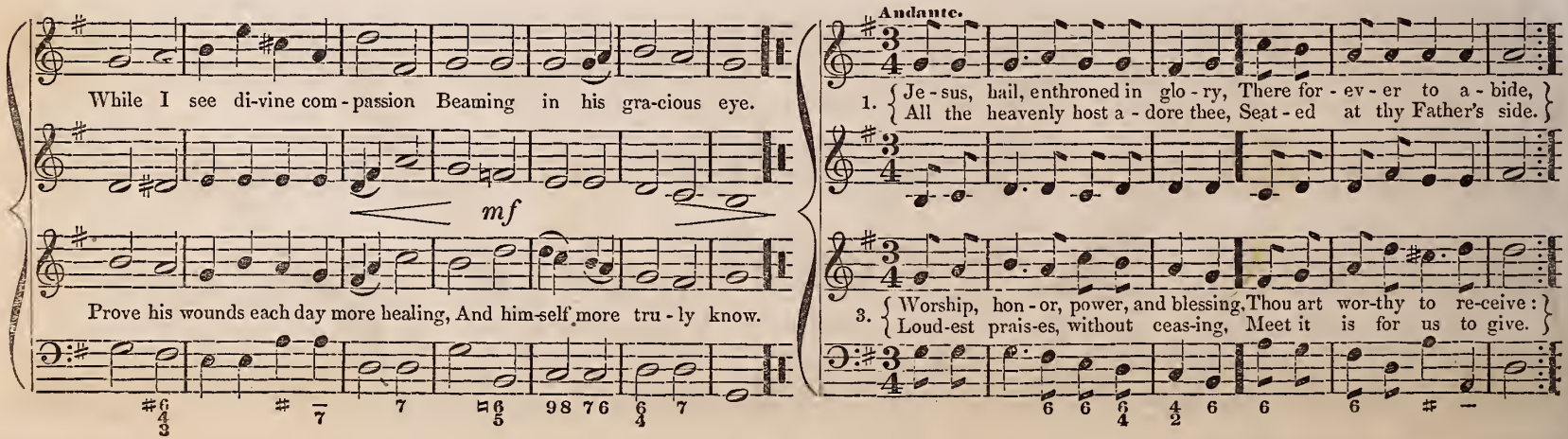
INLEY. 8s & 7s.


Moderato.
1. Vain-ly thro' night's wea-ry hours, Keep we watch, lest foes a-larm; Vain our bulwarks, and our tow - ers, But for God's pro-tect - ing arm.
2. Vain were all our toil and la - bor, Did not God that la - bor bless; Vain, without his grace and fa - vor, Evc - ry tal - ent we pos - sess.
mp
Cres.
mf
Cres.
Dim.
3. Vainer still the hope of heav - en, That on human strength relies; But to him shall help be giv - en, Who in hum - ble faith ap-plies.
4. Seek we, then, the Lord's Anoint - ed, He shall grant us peace and rest; Ne'er was suppliant dis-ap - point - ed, Who through Christ his prayer addressed

GREENLY. 8s & 7s. DOUBLE.


Moderato.
1. Sweet the moments, rich in bless - ing, Which be - fore the cross I spend;
Life, and health, and peace possess-ing, From the sin - ner's dy - ing Friend.
2. Tru-ly bless-ed is this sta - tion, Low be - fore his cross to lie;
Mezzo.
Cres.
Cres.
3. Love and grief my heart di - vid - ing, With my tears his feet I'll bathe;
Con-stant still, in faith a - bid - ing, Life de - riv - ing from his death.
4. May I still en-joy this feel-ing, Still to my Re-deem-er go;

ATHALIA. 8s & 7s. DOUBLE. Arranged from Handel's Athalia, 1733


While I see di-vine com - passion Beaming in his gra-cious eye.
mf
Prove his wounds each day more healing, And him-self more tru - ly know.
Andante.
1. Je - sus, hail, enthroned in glo - ry, There for - ev - er to a - bide,
All the heavenly host a - dore thee, Seat - ed at thy Father's side.
3. Worship, hon - or, power, and blessing, Thou art wor-thy to re-ceive:
Loud-est prais-es, without ceas-ing, Meet it is for us to give.

2. There for sinners thou art pleading, There thou dost our place prepare ; Thou for us art inter - ceding, Till in glo-ry we ap-pear, Till in glo - ry we ap-pear.

4. Help, ye bright, angel-ic spir-its ! Bring your loud-est, noblest lays ; Help to sing our Saviour's merits, Help to chant Immanuel's praise, Help to chant Immanuel's praise.

ZELANDO. 8s & 7s. DOUBLE.

WIEN MELODY.

Moderato.

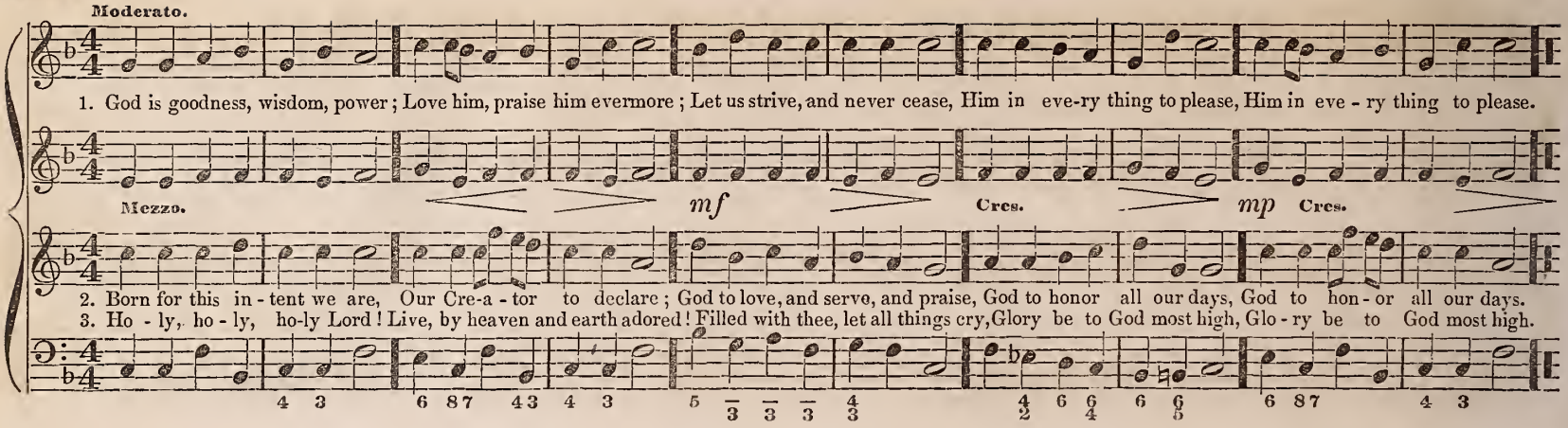
D. C.

1. { May the grace of Christ, our Saviour, And the Father's bound-less love, } 2. Thus may we a - bide in un - ion With each oth - er and the Lord,
{ With the Ho - ly Spir-it's fa - vor, Rest up - on us from a - bove. }

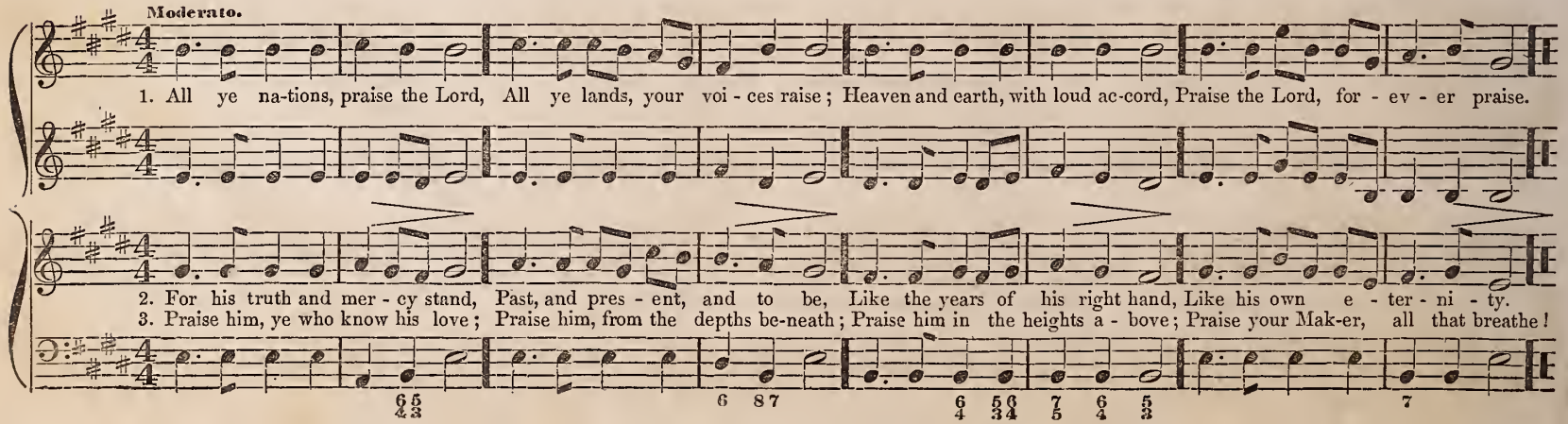
D. C.

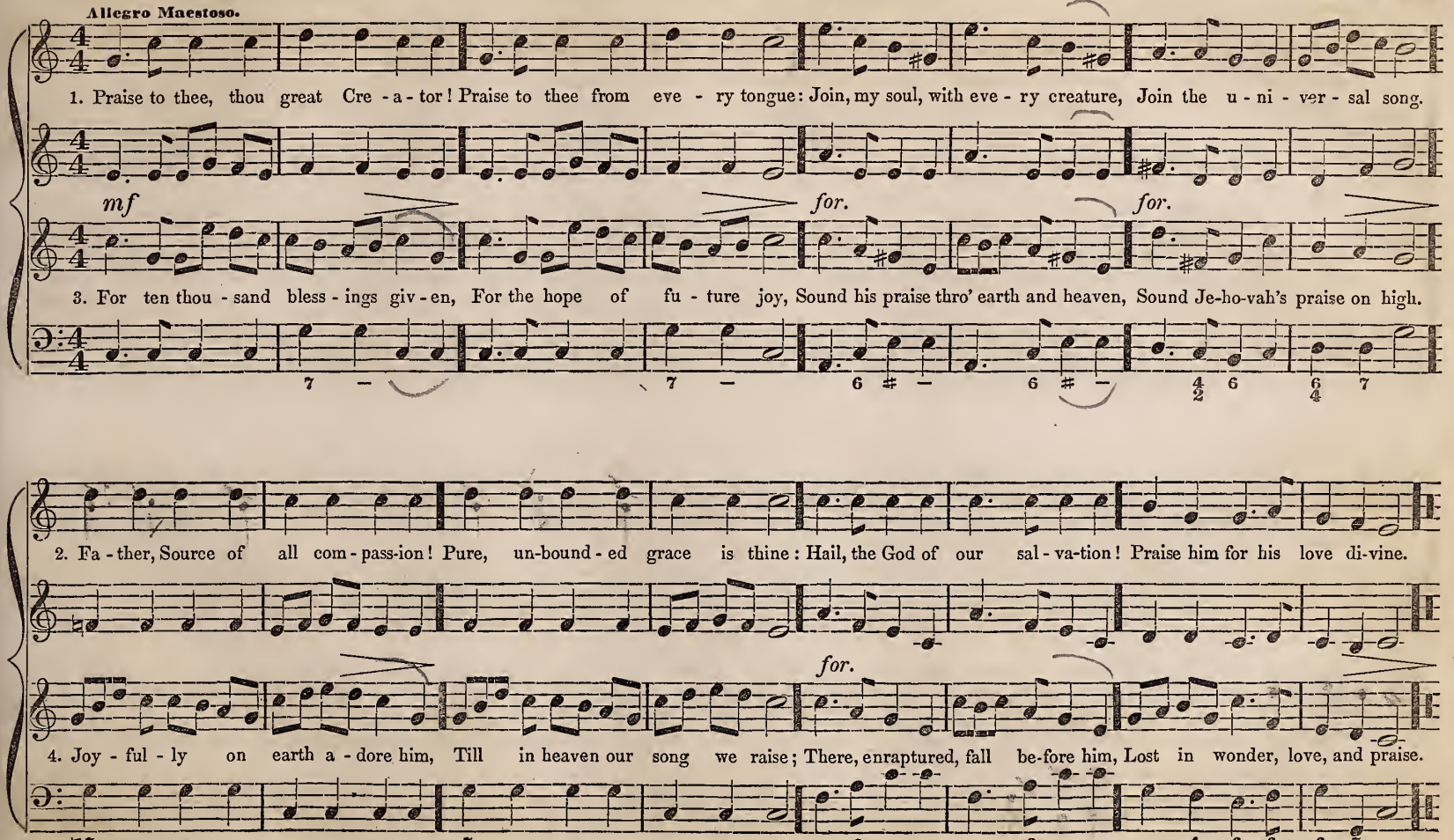
And pos - sess, in sweet com-mun-ion, Joys which earth cannot af - ford.

AVLEN. 7s.

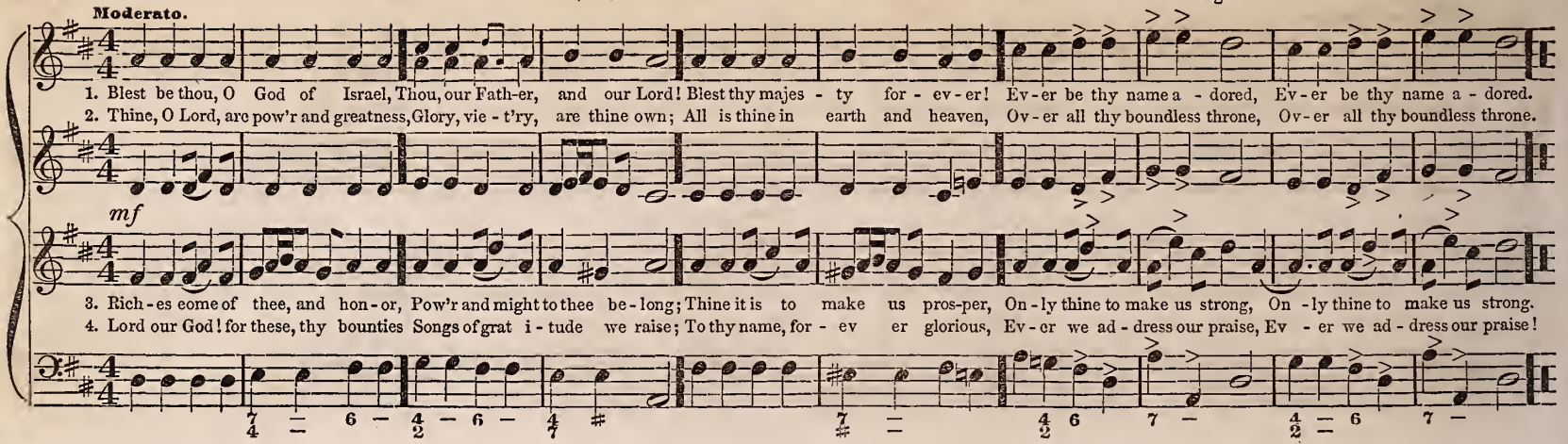
Arranged from FR. SCHUBERT.

Moderato.
1. God is goodness, wisdom, power; Love him, praise him evermore; Let us strive, and never cease, Him in eve-ry thing to please, Him in eve - ry thing to please.
Mezzo.
mf
Cres.
mp
Cres.
2. Born for this in - tent we are, Our Cre-a - tor to declare; God to love, and serve, and praise, God to honor all our days, God to hon - or all our days.
3. Ho - ly, ho - ly, ho-ly Lord! Live, by heaven and earth adored! Filled with thee, let all things cry, Glory be to God most high, Glo - ry be to God most high.

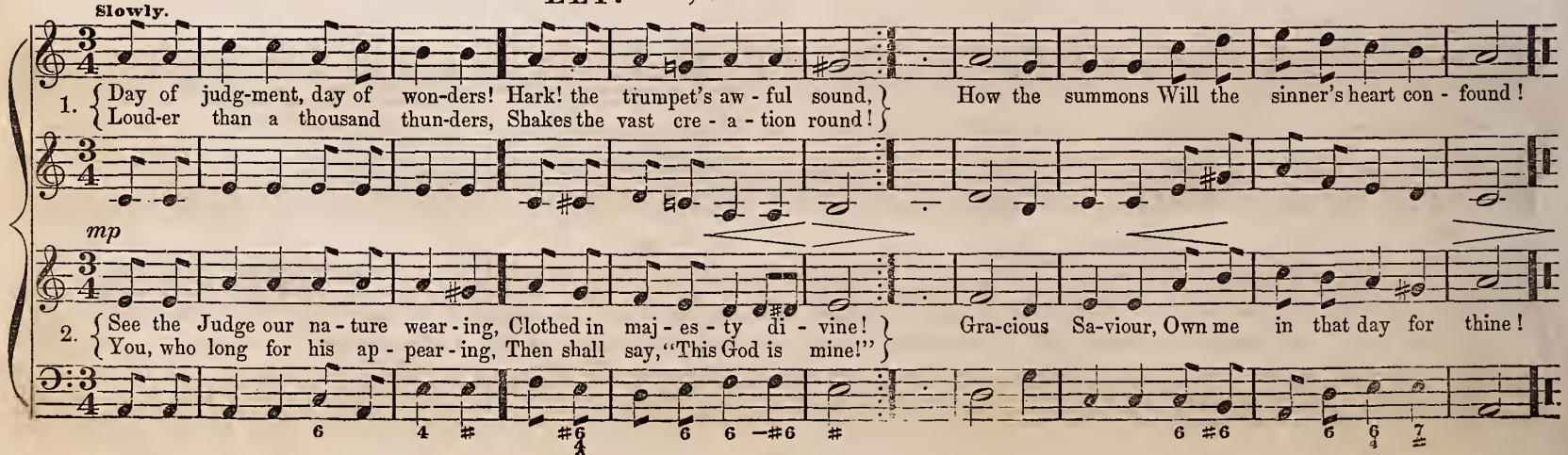
ZUNEL. 7s.

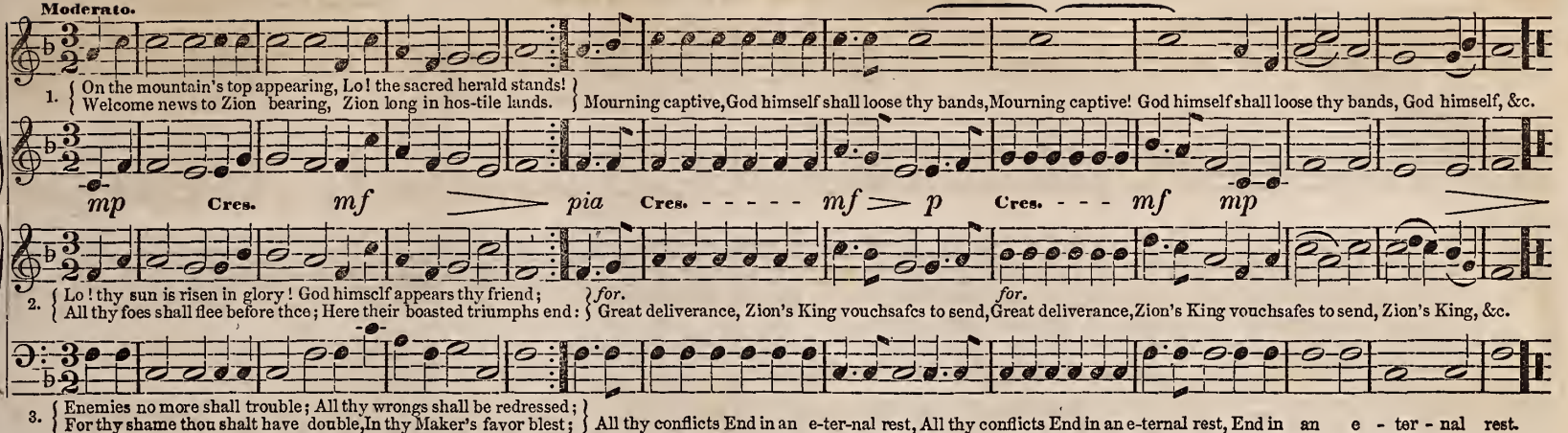
Arranged from FR. SCHUBERT.

Moderato.
1. All ye na-tions, praise the Lord, All ye lands, your voi - ces raise; Heaven and earth, with loud ac-cord, Praise the Lord, for - ev - er praise.
2. For his truth and mer - cy stand, Past, and pres - ent, and to be, Like the years of his right hand, Like his own e - ter - ni - ty.
3. Praise him, ye who know his love; Praise him, from the depths be-neath; Praise him in the heights a - bove; Praise your Mak-er, all that breathe!

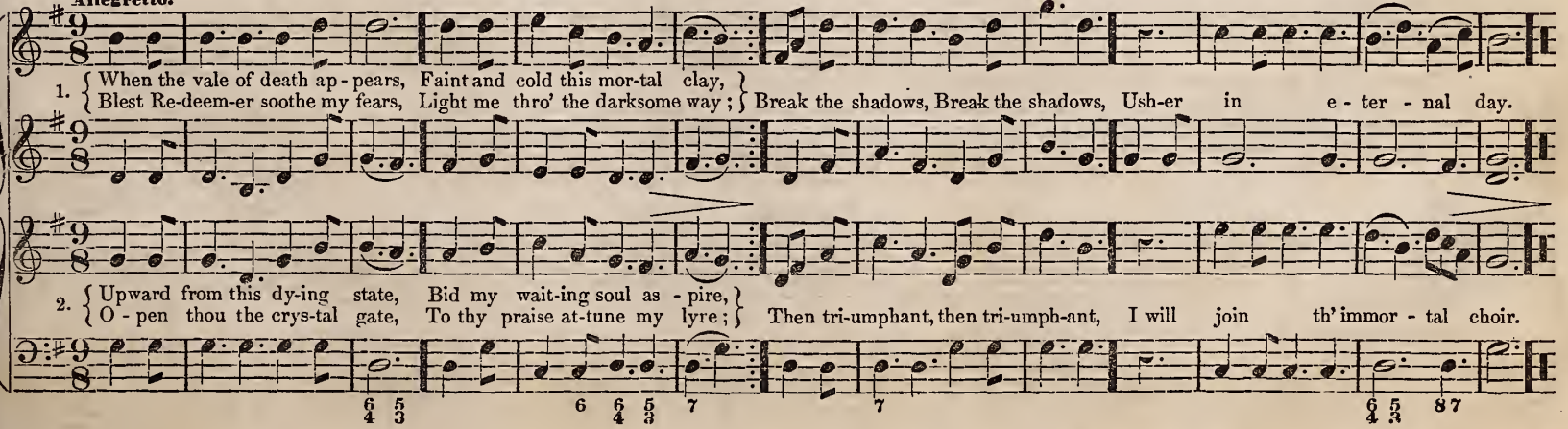

Allegro Maestoso.
1. Praise to thee, thou great Cre - a - tor! Praise to thee from eve - ry tongue: Join, my soul, with eve - ry creature, Join the u - ni - ver - sal song.
mf
for.
for.
3. For ten thou - sand bless - ings giv - en, For the hope of fu - ture joy, Sound his praise thro' earth and heaven, Sound Je-ho-vah's praise on high.
2. Fa - ther, Source of all com - pass-ion! Pure, un-bound - ed grace is thine: Hail, the God of our sal - va-tion! Praise him for his love di-vine.
for.
4. Joy - ful - ly on earth a - dore him, Till in heaven our song we raise; There, enraptured, fall be-fore him, Lost in wonder, love, and praise.

EVNAL. 8s & 7s.

Arranged from ROBERT SCHUMANN.

Moderato.
1. Blest be thou, O God of Israel, Thou, our Fath-er, and our Lord! Blest thy majes - ty for - ev - er! Ev - er be thy name a - dored, Ev - er be thy name a - dored.
2. Thine, O Lord, are pow'r and greatness, Glory, vie - t'ry, are thine own; All is thine in earth and heaven, Ov - er all thy boundless throne, Ov - er all thy boundless throne.
mf
3. Rich - es come of thee, and hon - or, Pow'r and might to thee be - long; Thine it is to make us pros-per, On - ly thine to make us strong, On - ly thine to make us strong.
4. Lord our God! for these, thy bounties Songs of grat i - tude we raise; To thy name, for - ev er glorious, Ev - er we ad - dress our praise, Ev - er we ad - dress our praise!

ELT. 8s, 7s & 4.

Slowly.
1. Day of judg-ment, day of won-ders! Hark! the trumpet's aw - ful sound, Loud-er than a thousand thun-ders, Shakes the vast cre - a - tion round! How the summons Will the sinner's heart con - found!
mp
2. See the Judge our na - ture wear - ing, Clothed in maj - es - ty di - vine! You, who long for his ap - pear - ing, Then shall say, "This God is mine!" Gra-cious Sa-viour, Own me in that day for thine!

MARTON. 8s, 7s & 4.

Moderato.
1. On the mountain's top appearing, Lo! the sacred herald stands! Welcome news to Zion bearing, Zion long in hos-tile lands. Mourning captive, God himself shall loose thy bands, Mourning captive! God himself shall loose thy bands, God himself, &c.
mp Cres. mf pia Cres. mf p Cres. mf mp
2. Lo! thy sun is risen in glory! God himself appears thy friend; All thy foes shall flee before thee; Here their boasted triumphs end: for. Great deliverance, Zion's King vouchsafes to send, for. Great deliverance, Zion's King vouchsafes to send, Zion's King, &c.
3. Enemies no more shall trouble; All thy wrongs shall be redressed; For thy shame thou shalt have double, In thy Maker's favor blest; All thy conflicts End in an e-ter-nal rest, All thy conflicts End in an e-ternal rest, End in an e - ter - nal rest.

PERON. 8s, 7s & 4.

Allegretto.
1. When the vale of death ap - pears, Faint and cold this mor-tal clay, Blest Re-deem-er soothe my fears, Light me thro' the darksome way; Break the shadows, Break the shadows, Ush-er in e - ter - nal day.
2. Upward from this dy-ing state, Bid my wait-ing soul as - pire, O - pen thou the crys-tal gate, To thy praise at-tune my lyre; Then tri-umphant, then tri-umph-ant, I will join th' immor - tal choir.
6 4 5 3 6 6 4 5 3 7 7 6 4 5 3 8 7

ZENLEY. 8s & 7s; or 8s, 7s, & 4.

Arranged from FR. SCHUBERT.

Andante.

1. { In thy name, O Lord, as - sembling, We, thy peo - ple, now draw near; } Hear with meekness, Hear with meekness, Hear thy word with godly fear.
{ Teach us to re - joice with trembling, Speak and let thy ser-vants hear; }

m Cres. *mf*

2. { While our days on earth are lengthened, Let us give them, Lord, to thee: } Till thy glo - ry, Till thy glo - ry, Without cloud sin heav'n we see.
{ Cheered by hope and dai-ly strengthened, We would run nor wea - ry be, }

3. { There in wor-ship, pur - er, sweet-er, All thy peo - ple shall a - dore; } Full en - joyment, Full en - joy-ment, Ho - ly bliss for - ev - er - more.
{ Tast - ing of en - joy-ment great - er Than they could conceive be - fore; }

BRUN. 8s, 7s & 4.

Allegro Moderato.

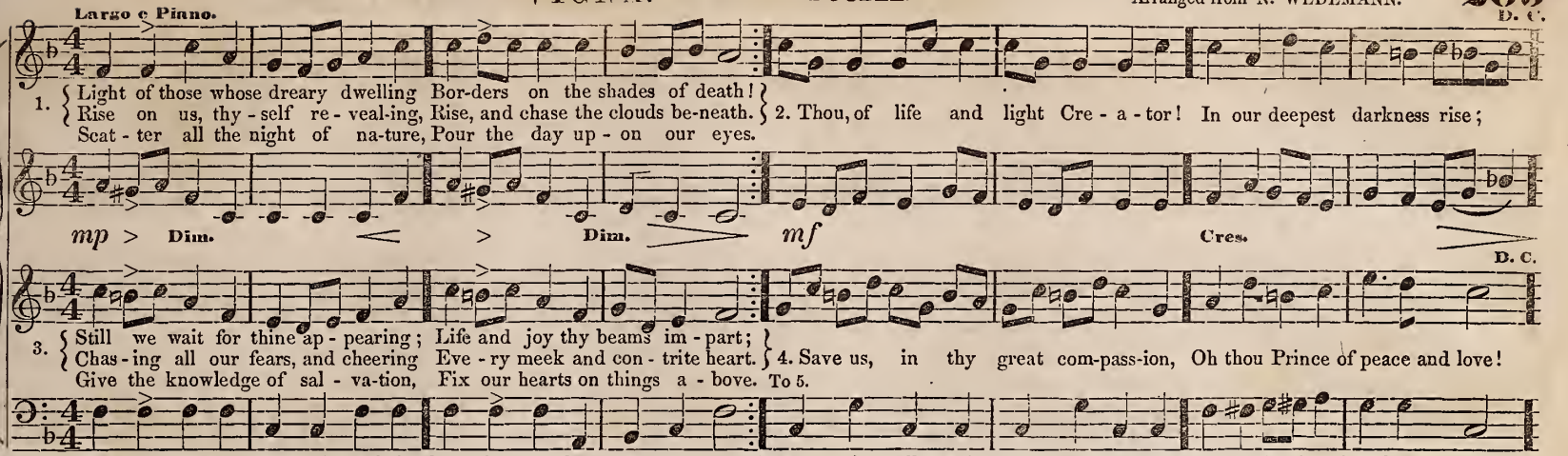
1. { Bless our God, his grace con - fess-ing, Whom his choir a - bove a - dores; }
{ Who, with dai - ly loads of bless-ing, From on high his (*omit.* - - - - - } Spir-it pours: God our Sa-viour, For his choir sal - va - tion stores.

mf Repeat *mp* *mf* Dim.

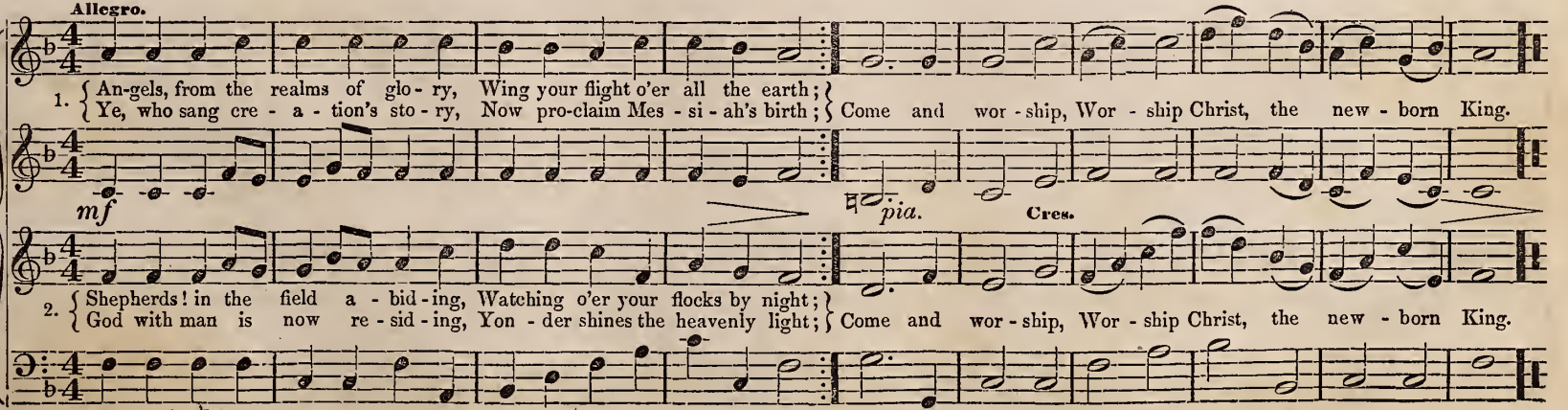
2. { Him, in whom, as God, we glo - ry, God our Saviour we pro-claim; }
{ Life and death, O Lord, a - dore thee, Yield-ing at thy (*omit.* - - - - - } aw - ful name: Thou shalt triumph, And th'eter - nal vic-tory claim.

VIGNA. 8s & 7s. DOUBLE.

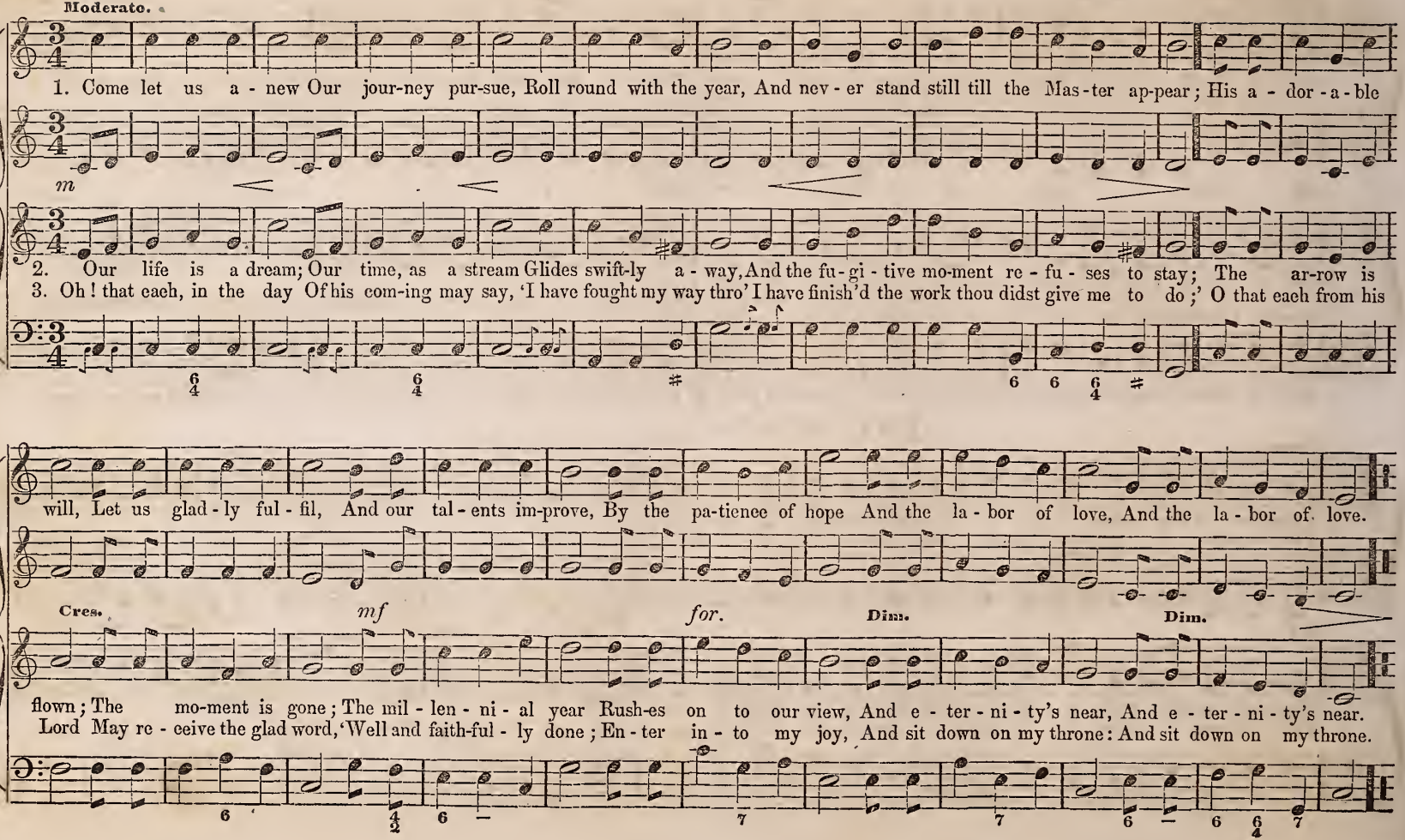
Arranged from N. WEDEMANN.


Largo e Piano.
D. C.
1. Light of those whose dreary dwelling Bor-ders on the shades of death!
Rise on us, thy-self re-veal-ing, Rise, and chase the clouds be-neath.
Scat-ter all the night of na-ture, Pour the day up-on our eyes.
2. Thou, of life and light Cre-a-tor! In our deepest darkness rise;
mp
Dim.
Dim.
mf
Cres.
D. C.
3. Still we wait for thine ap-pearing; Life and joy thy beams im-part;
Chas-ing all our fears, and cheering Eve-ry meek and con-trite heart.
Give the knowledge of sal-va-tion, Fix our hearts on things a-bove.
To 5.
4. Save us, in thy great com-pass-ion, Oh thou Prince of peace and love!
Eve-ry wea-ry, wandering spir-it, Guide in-to thy per-fect peace.
5. By thine all-suf-fi-cient mer-it, Eve-ry burdened soul re-lease;

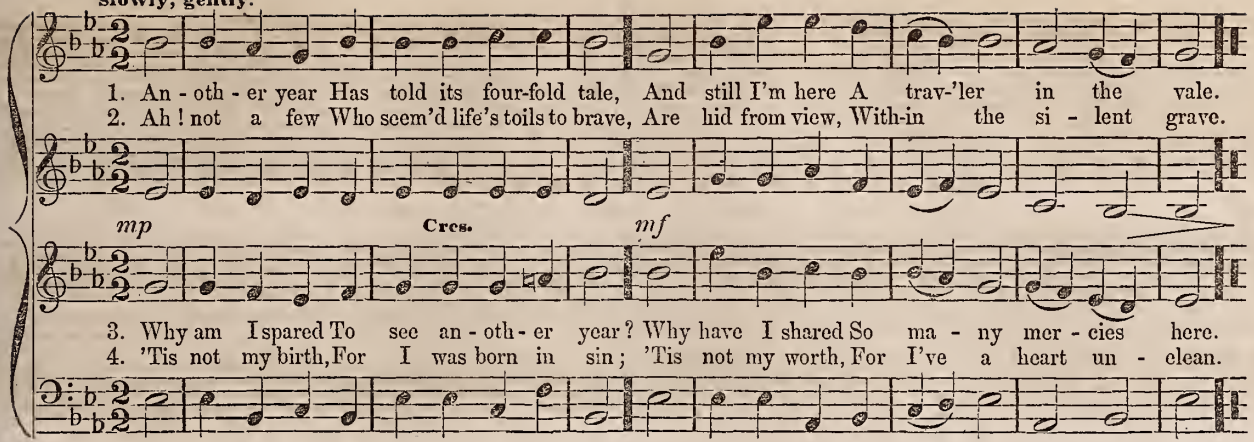
FOY. 8s & 7s.


Allegro.
1. An-gels, from the realms of glo-ry, Wing your flight o'er all the earth;
Ye, who sang cre-a-tion's sto-ry, Now pro-claim Mes-si-ah's birth;
Come and wor-ship, Wor-ship Christ, the new-born King.
mf
pia.
Cres.
2. Shepherds! in the field a-bid-ing, Watching o'er your flocks by night;
God with man is now re-sid-ing, Yon-der shines the heavenly light;
Come and wor-ship, Wor-ship Christ, the new-born King.

CHILD. 5s & 11s, & 6s. (Anapestic 5, 5, 5, 11, 6, 6, 6, 6, 6 Irregular.)


Moderato.
1. Come let us a - new Our jour-ney pur-sue, Roll round with the year, And nev - er stand still till the Mas-ter ap-pear; His a - dor - a - ble
m
2. Our life is a dream; Our time, as a stream Glides swift-ly a - way, And the fu - gi - tive mo-ment re - fu - ses to stay; The ar-row is
3. Oh! that each, in the day Of his com-ing may say, 'I have fought my way thro' I have finish'd the work thou didst give me to do;' O that each from his
will, Let us glad - ly ful - fil, And our tal - ents im-prove, By the pa-tience of hope And the la - bor of love, And the la - bor of love.
Cres.
mf
for.
Dim.
Dim.
flown; The mo-ment is gone; The mil - len - ni - al year Rush-es on to our view, And e - ter - ni - ty's near, And e - ter - ni - ty's near.
Lord May re - ceive the glad word, 'Well and faith-ful - ly done; En - ter in - to my joy, And sit down on my throne: And sit down on my throne.

ROEN. 4s & 6s.

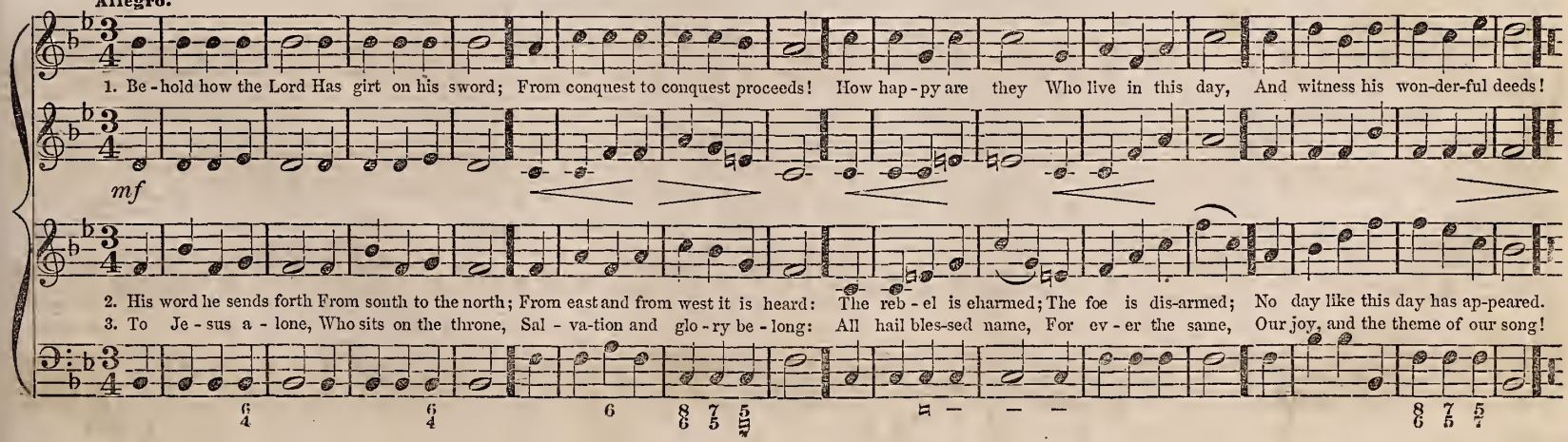

Slowly, gently.
1. An - oth - er year Has told its four-fold tale, And still I'm here A trav-'ler in the vale.
2. Ah! not a few Who seem'd life's toils to brave, Are hid from view, With-in the si - lent grave.
mp
Cres.
mf
3. Why am I spared To see an - oth - er year? Why have I shared So ma - ny mer - cies here.
4. 'Tis not my birth, For I was born in sin; 'Tis not my worth, For I've a heart un - clean.

5. From God alone
   My mercies I receive;
To him alone
   I would forever live.

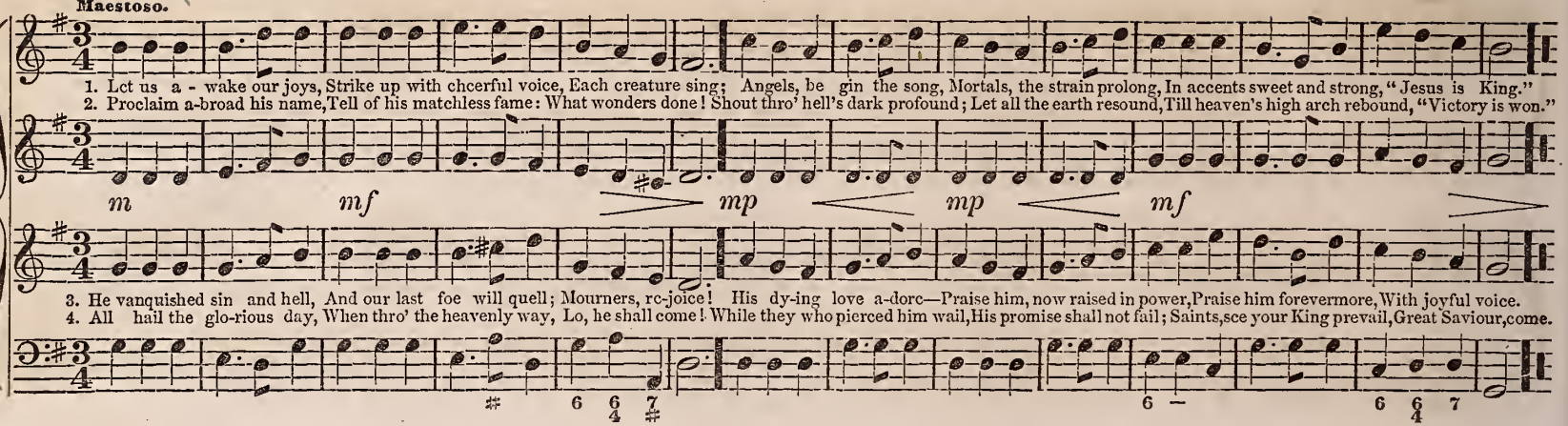
6. Then aid my tongue,
   Companions on the road,
To raise a song
   Of gratitude to God.

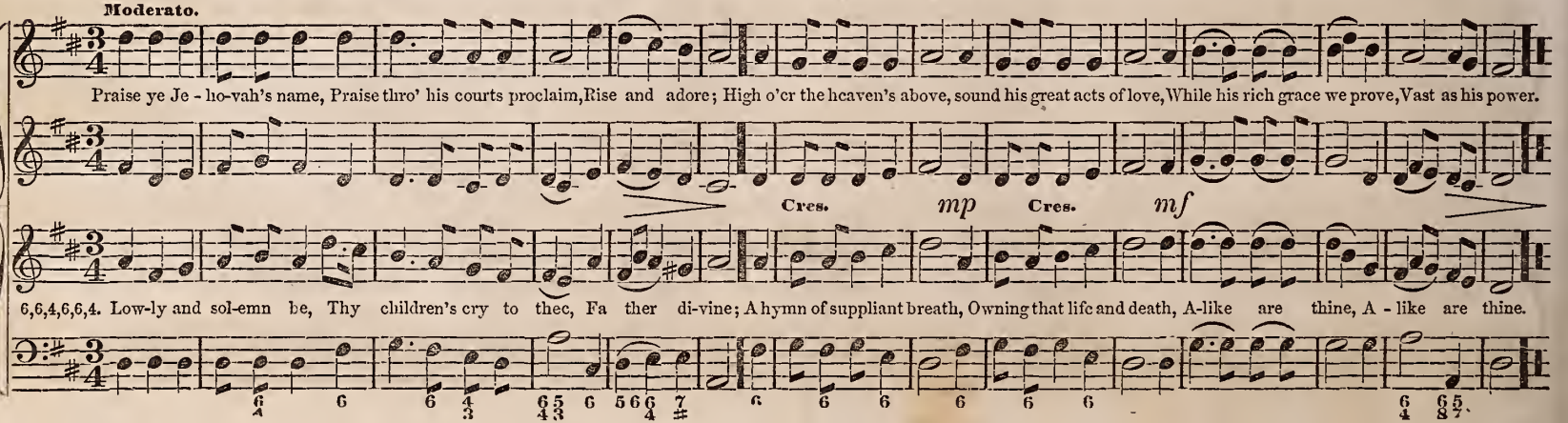
7. Hallelujah!
   Let all their voices raise;
Hallelujah!
   To God be all the praise.

EMMONS. 5s & 8s. ANAPESTIC.

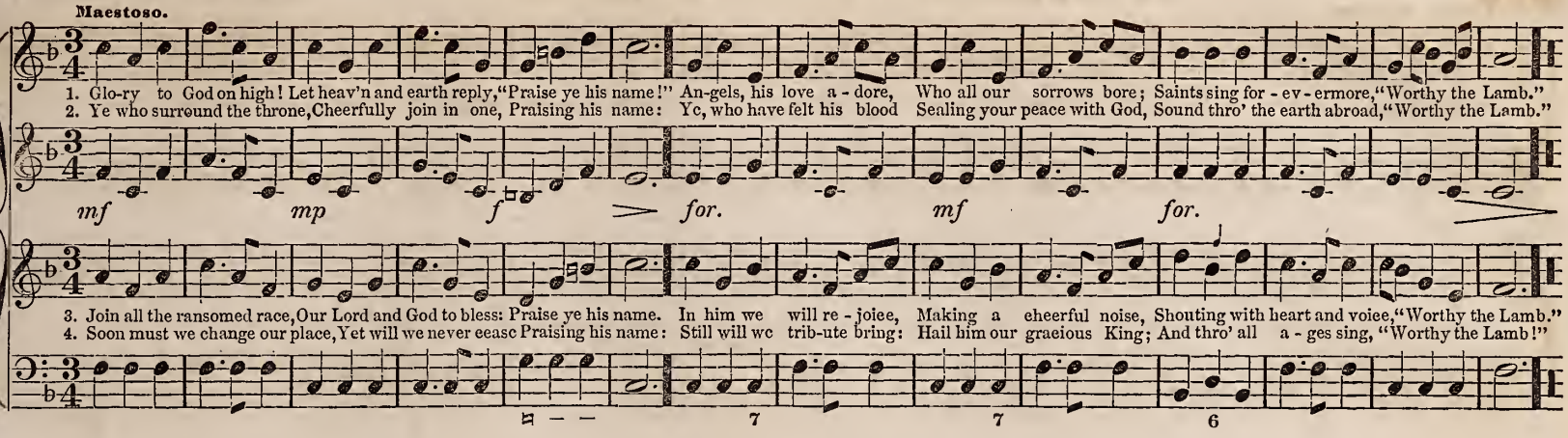

Allegro.
1. Be - hold how the Lord Has girt on his sword; From conquest to conquest proceeds! How hap - py are they Who live in this day, And witness his won-der-ful deeds!
mf
2. His word he sends forth From south to the north; From east and from west it is heard: The reb - el is charmed; The foe is dis-armed; No day like this day has ap-peared.
3. To Je - sus a - lone, Who sits on the throne, Sal - va-tion and glo - ry be - long: All hail bles-sed name, For ev - er the same, Our joy, and the theme of our song!

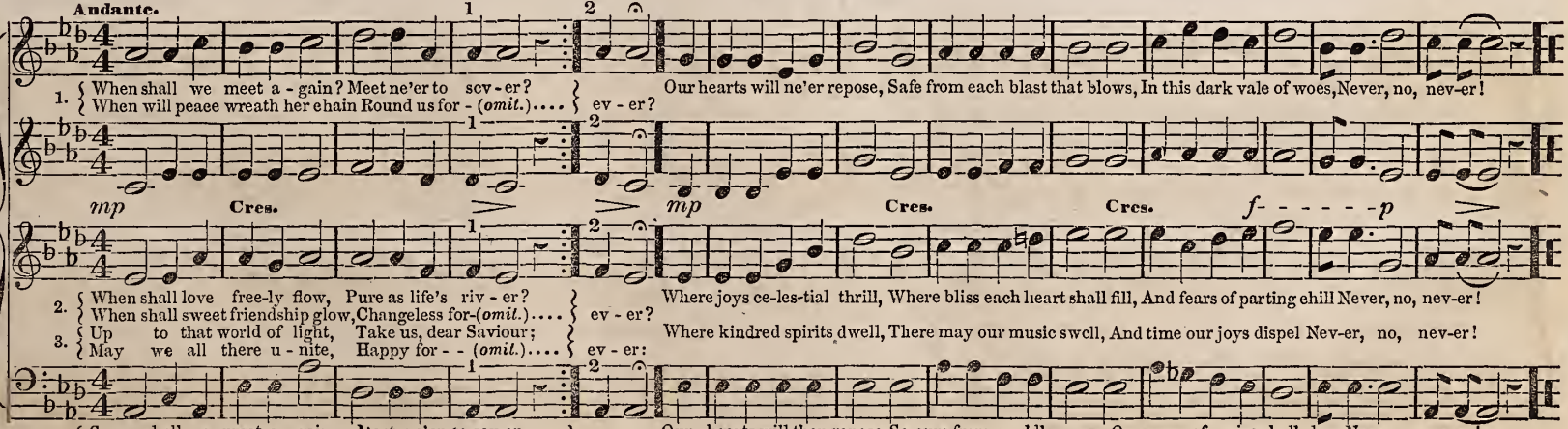
DANLEY. 6s & 4s. (IAMBIC, 6, 6, 4, 6, 6, 6, 4.)


Maestoso.
1. Let us a - wake our joys, Strike up with cheerful voice, Each creature sing; Angels, be gin the song, Mortals, the strain prolong, In accents sweet and strong, "Jesus is King."
2. Proclaim a-broad his name, Tell of his matchless fame: What wonders done! Shout thro' hell's dark profound; Let all the earth resound, Till heaven's high arch rebound, "Victory is won."
m
mf
mp
mp
mf
3. He vanquished sin and hell, And our last foe will quell; Mourners, re-joice! His dy-ing love a-dore—Praise him, now raised in power, Praise him forevermore, With joyful voice.
4. All hail the glo-rious day, When thro' the heavenly way, Lo, he shall come! While they who pierced him wail, His promise shall not fail; Saints, see your King prevail, Great Saviour, come.

NEWLEY. 6s & 4s. (IAMBIC, 6, 6, 4, 6, 6, 6, 4; or 6, 6, 4, 6, 6, 4.)

Moderato.
Praise ye Je - ho-vah's name, Praise thro' his courts proclaim, Rise and adore; High o'er the heaven's above, sound his great acts of love, While his rich grace we prove, Vast as his power.
Cres.
mp
Cres.
mf
6,6,4,6,6,4. Low-ly and sol-emn be, Thy children's cry to thee, Fa ther di-vine; A hymn of suppliant breath, Owning that life and death, A-like are thine, A - like are thine.

PRELTON. 6s & 4s.


Maestoso.
1. Glo-ry to God on high! Let heav'n and earth reply, "Praise ye his name!" An-gels, his love a - dore, Who all our sorrows bore; Saints sing for - ev - ermore, "Worthy the Lamb."
2. Ye who surround the throne, Cheerfully join in one, Praising his name: Ye, who have felt his blood Sealing your peace with God, Sound thro' the earth abroad, "Worthy the Lamb."
mf mp f for. mf for.
3. Join all the ransomed race, Our Lord and God to bless: Praise ye his name. In him we will re - joice, Making a cheerful noise, Shouting with heart and voice, "Worthy the Lamb."
4. Soon must we change our place, Yet will we never cease Praising his name: Still will we trib-ute bring: Hail him our gracious King; And thro' all a - ges sing, "Worthy the Lamb!"
7 7 6

OLWAY. 6s & 5s. PECULIAR. (6, 5, 6, 5, 6, 6, 6, 5.)

Andante.
1. When shall we meet a - gain? Meet ne'er to sev - er? When will peace wreath her chain Round us for - (omit.).... ev - er? Our hearts will ne'er repose, Safe from each blast that blows, In this dark vale of woes, Never, no, nev-er!
mp Cres. mp Cres. Cres. f - - - - - p
2. When shall love free-ly flow, Pure as life's riv - er? When shall sweet friendship glow, Changeless for-(omit.).... ev - er? Where joys ce-les-tial thrill, Where bliss each heart shall fill, And fears of parting chill Never, no, nev-er!
3. Up to that world of light, Take us, dear Saviour; May we all there u - nite, Happy for - - (omit.).... ev - er: Where kindred spirits dwell, There may our music swell, And time our joys dispel Nev-er, no, nev-er!
4. Soon shall we meet a - gain, Meet ne'er to sev-er; Soon will peace wreath her chain Round us for-(omit.).... ev - er: Our hearts will then repose Se-cure from worldly woes; Our songs of praise shall close Never, no, never!

VERDELL. 7s & 6s, or 7s, 6s & 8, by the small notes.

Arranged from FR. SCHUBERT.

Allegro Maestoso.

1. Praise the Lord, who reigns above, And keeps his courts below; Praise him for his boundless love, And all his greatness show. 2. Praise him for his noble deeds; Praise him for his matchless power;

mf *mf* Cres. *f* *m* Dim.

3. Publish, spread to all around, The great Immanuel's name; Let the gos-pel-trumpet sound, Him Prince of Peace proclaim. 4. Praise him, every tuneful string: All the reach of heavenly art,

PROVOST. 7s & 6s; or 7s, 6s & 8, by the small notes.

Arranged from FABER.

Moderato.

Him, from whom all good proceeds, Let earth and heaven adore.

1. Rise, my soul, and stretch thy wings, Thy better portion trace: Rise from tran - si-to-ry things, Toward

Cres. *for.*

All the power of mu-sic bring, The mu - sic of the heart.

2. Cease, ye pilgrims, cease to mourn, Press onward to the prize; Soon our Sav-iour will re-turn, Tri-

heaven thy na-tive place. Sun, and moon, and stars de - cay, Time shall soon this earth remove: Rise, my soul, and haste a-way, To seats prepared a - bove.

mf

umphant in the skies. There we'll join the heavenly train, Wel-com'd to par-take the bliss; Fly from sor-row and from pain, To realms of endless peace.

ETLEY. 7s & 6s; or 7s, 6 & 8.* TROCHAIC AND IAMBIC.

Moderato. D. C.

1st Metr. 1. { Time is wing - ing us a - way To our e - ter - nal home; / Life is but a win - ter's day— A jour-ney to the tomb: / All that's mor - tal soon shall be En-closed in death's cold arms. } Youth and vig - or soon will flee, Bloom-ing beau - ty lose its charms;

mp *mf* D. C.

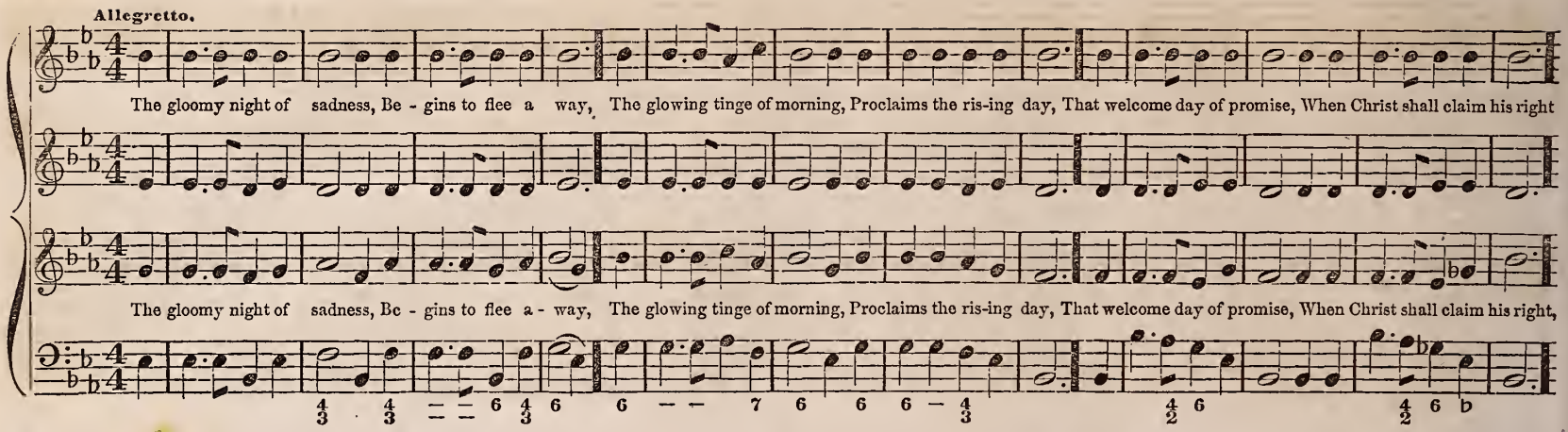
2d Metre. 1. { Lord, and is thine an - ger gone, And art thou pa - ci - fied? / Af - ter all that I have done, Dost thou no long - er chide? / Keep me, lest I turn a - gain, From out the nar - row way. } Let thy love my heart con - strain, And all my rest - less pas-sions sway:

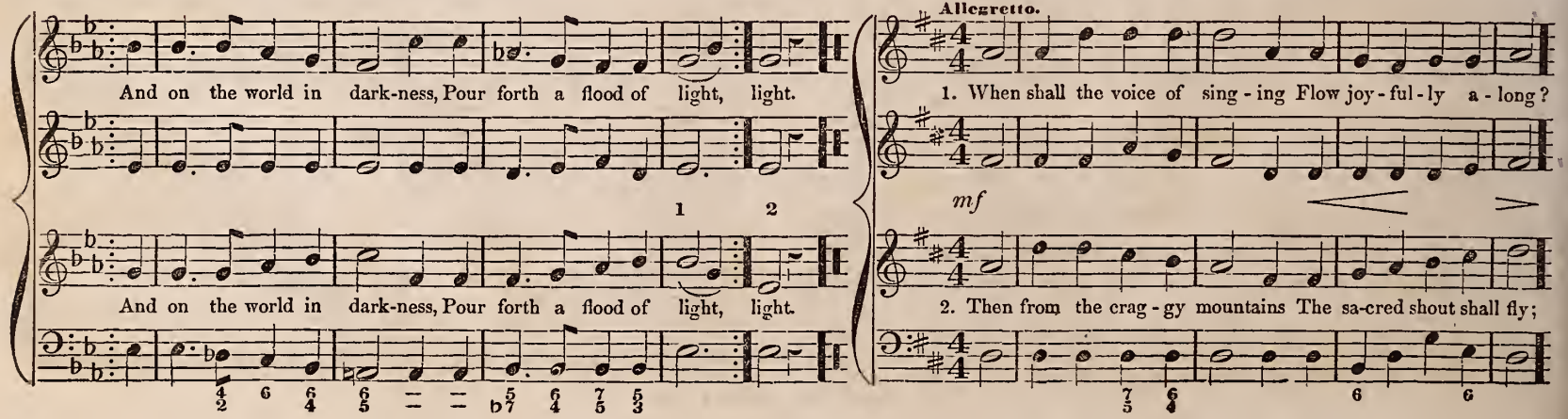
3d Metre. 1. { Lord we bless thee for thy grace, And truth which nev - er fail, / Hast'ning to be - hold thy face, With-out a dim - ning veil. / help the an - gel choirs to sing, The glo - ries of the Lamb. } We shall see our heavenly King, All thy glo-rious love proclaim, And

* 7, 6, 7, 6, 7, 7, 7. 6: or 7, 6, 7, 6 7, 8, 7, 6; or 7, 6, 7, 6, 7, 7, 8. 6.

PETRA. 7s & 6s.

Arranged from ROBERT SCHUMANN.


Allegretto.
The gloomy night of sadness, Be - gins to flee a way, The glowing tinge of morning, Proclaims the ris-ing day, That welcome day of promise, When Christ shall claim his right
The gloomy night of sadness, Be - gins to flee a - way, The glowing tinge of morning, Proclaims the ris-ing day, That welcome day of promise, When Christ shall claim his right,

ROLAND. 7s & 6s.

And on the world in dark-ness, Pour forth a flood of light, light.
1 2
And on the world in dark-ness, Pour forth a flood of light, light.
Allegretto.
1. When shall the voice of sing - ing Flow joy - ful - ly a - long?
mf
2. Then from the crag - gy mountains The sa-cred shout shall fly;

When hill and valley, ring-ing With one triumphant song, Proclaim the contest end-ed, And HIM who once was slain, A - gain to earth de - scended, In righteousness to reign.

Dim. *mf* Dim.

And sha-dy vales and fountains Shall ech-o the re - ply. High tow'r and lowly dwelling Shall send the chorus round, All hal - le - lu-jah swell-ing In one e - ter-nal sound!

CRANE. 6s; or 7s & 6s, by the small notes.

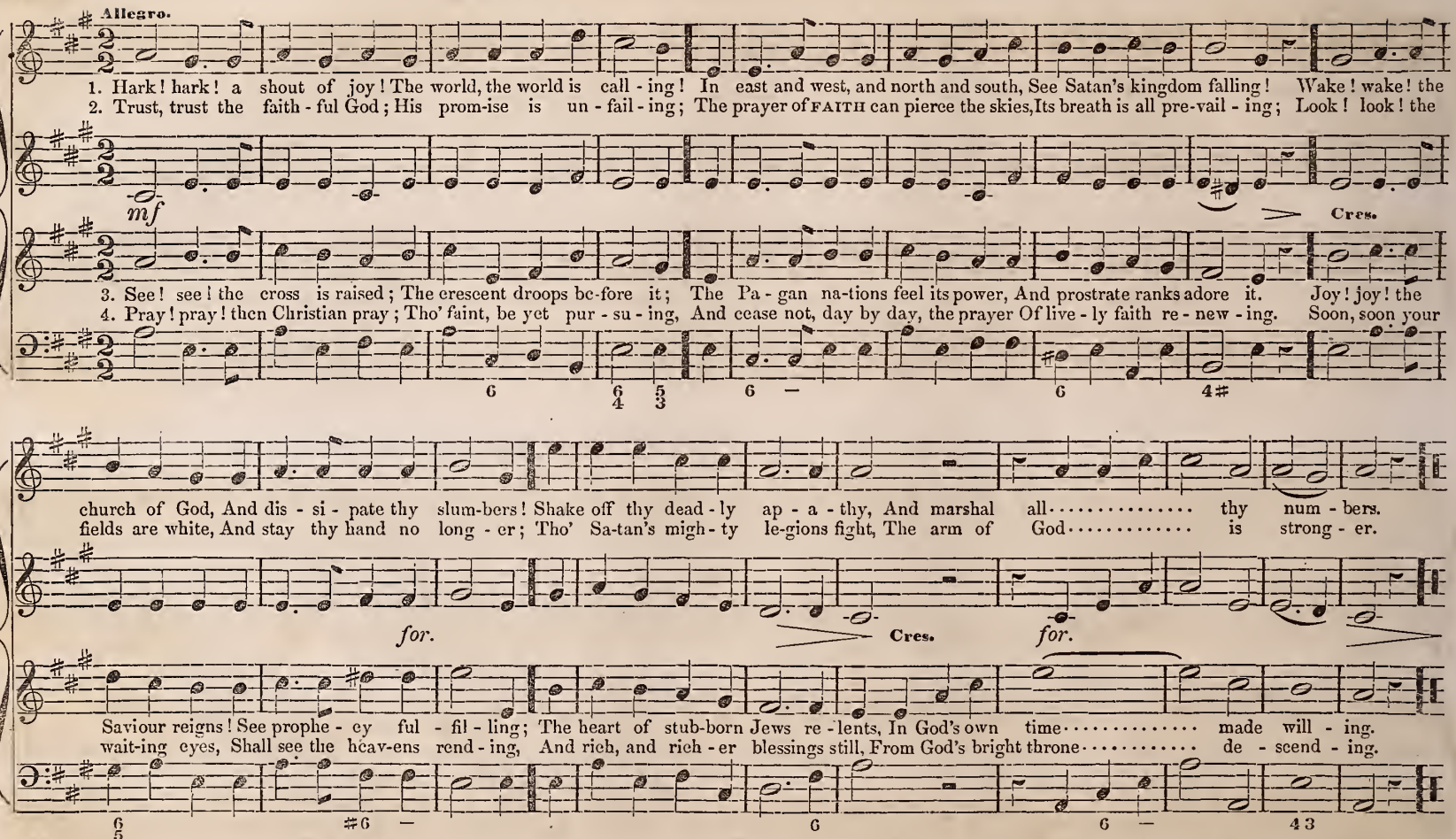
Moderato.

6s. 1. { Flung to the heedless winds, Or on the wa-ters cast, } And from that scatter'd dust, A - round us and a - broad, Shall spring a plenteous seed Of wit-ness-es for God.
{ Their ashes shall be watched, And gathered to the last: }

mp *p* Cres. Cres.

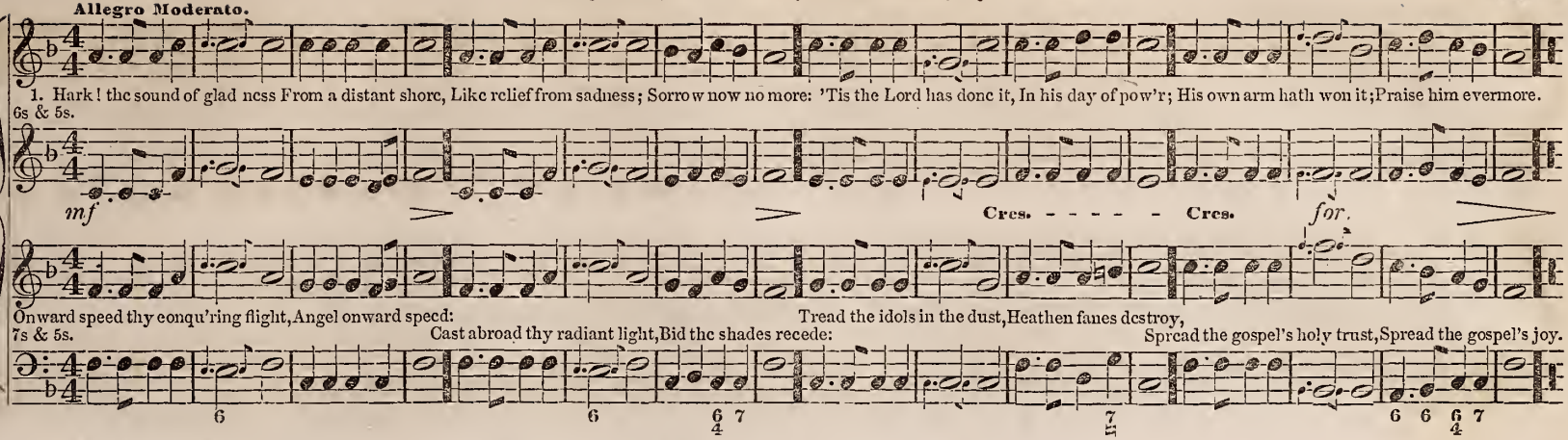
7s &6s. { Roll on, thou mighty ocean! And, as thy billows flow, } A-rise, ye gales! and waft them Safe to the destin'd shore; That man may sit in darkness, And death's black shade no more.
{ Bear messengers of mer - cy To eve-ry land be - low. }

CALDWELL. 6s, 7s, & 8s. (6, 7, 8, 7, 6, 7, 8, 7.)*

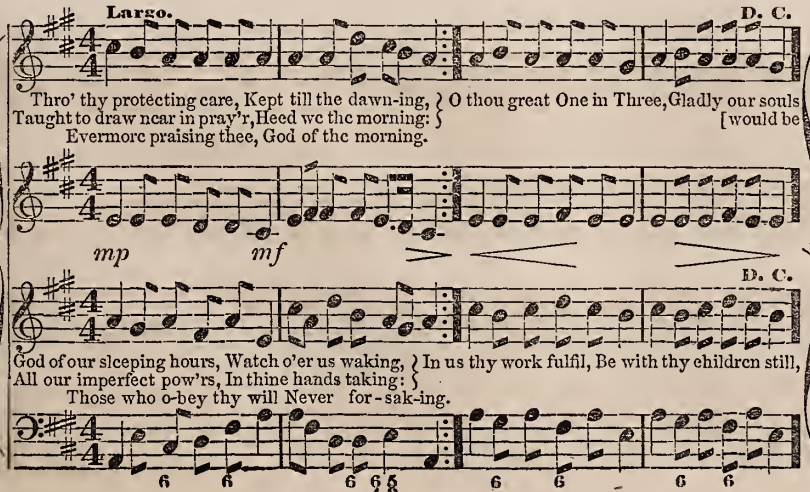

Allegro.
1. Hark! hark! a shout of joy! The world, the world is call - ing! In east and west, and north and south, See Satan's kingdom falling! Wake! wake! the
2. Trust, trust the faith - ful God; His prom-ise is un - fail - ing; The prayer of FAITH can pierce the skies, Its breath is all pre-vail - ing; Look! look! the
mf
Cres.
3. See! see! the cross is raised; The crescent droops be-fore it; The Pa - gan na-tions feel its power, And prostrate ranks adore it. Joy! joy! the
4. Pray! pray! then Christian pray; Tho' faint, be yet pur - su - ing, And cease not, day by day, the prayer Of live - ly faith re - new - ing. Soon, soon your
church of God, And dis - si - pate thy slum-bers! Shake off thy dead - ly ap - a - thy, And marshal all thy num - bers.
fields are white, And stay thy hand no long - er; Tho' Sa-tan's migh - ty le-gions fight, The arm of God is strong - er.
for.
Cres.
for.
Saviour reigns! See prophe - cy ful - fil - ling; The heart of stub-born Jews re - lents, In God's own time made will - ing.
wait-ing eyes, Shall see the heav-ens rend - ing, And rich, and rich - er blessings still, From God's bright throne de - scend - ing.

* This hymn was originally composed for the Monthly Concert Prayer Meeting in Park Street Church, Boston, Dec. 1841, by H. Y. It was enclosed to Rev. Dr. Anderson, with the sum o. ten dollars, to defray the expense of printing. Music by L. Mason.

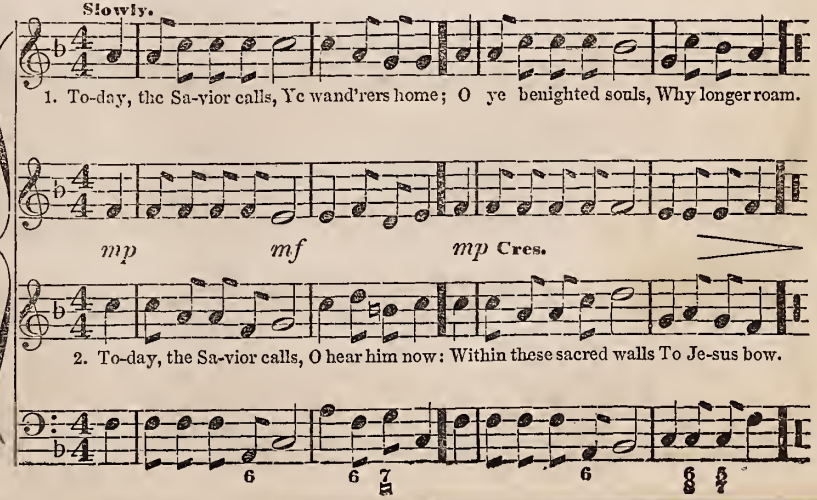
EDGAR. 6s & 5s; or 7s & 5s, by the small notes.


Allegro Moderato.
1. Hark! the sound of glad ness From a distant shore, Like relief from sadness; Sorrow now no more: 'Tis the Lord has done it, In his day of pow'r; His own arm hath won it; Praise him evermore.
6s & 5s.
mf
Cres. - - - - - Cres.
for.
Onward speed thy conqu'ring flight, Angel onward sped:
Tread the idols in the dust, Heathen fanes destroy,
7s & 5s.
Cast abroad thy radiant light, Bid the shades recede:
Spread the gospel's holy trust, Spread the gospel's joy.

MORNING. 6s & 5s. (6, 5, 6, 5, 6, 6, 6, 5.) SPANISH AIR.


Largo.
D. C.
Thro' thy protecting care, Kept till the dawn-ing, } O thou great One in Three, Gladly our souls
Taught to draw near in pray'r, Heed we the morning: } [would be
Evermore praising thee, God of the morning.
mp
mf
D. C.
God of our sleeping hours, Watch o'er us waking, } In us thy work fulfil, Be with thy children still,
All our imperfect pow'rs, In thine hands taking: }
Those who o-bey thy will Never for-sak-ing.

NAIN. 6s & 4s. (6, 4, 6, 4.)


Slowly.
1. To-day, the Sa-vior calls, Ye wand'rers home; O ye benighted souls, Why longer roam.
mp
mf
mp Cres.
2. To-day, the Sa-vior calls, O hear him now: Within these sacred walls To Je-sus bow.

ENWAY. 7s, 8 & 7

Moderato.

1. Head of the church tri-umph-ant, We joy-ful-ly a-dore thee; Till thou ap-pear, thy members here, Shall sing like those in glo-ry.
2. While in af-flie-tion's fur-nace, And pass-ing thro' the fire, Thy love we praise, that knows our days, And ev-er brings us nigh-er.

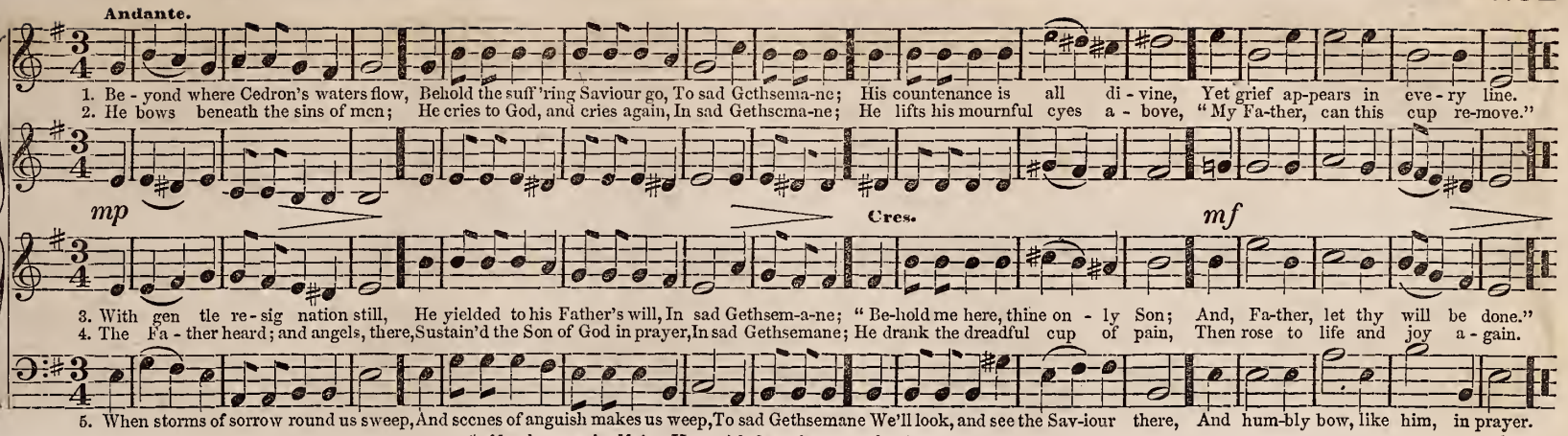
mf

3. Thou dost con-duct thy peo-ple Thro' tor-rents of temp-ta-tion; Nor will we fear, while thou art near, The fire of trib-u-la-tion.
4. Faith now be-holds the glo-ry, To which thou wilt re-store us, And earth de-spise, for that high prize, Which thou hast set be-fore us.

We lift our hearts and voi-ces In blest an-tie-i-pa-tion, And cry a-loud, and give to God The praise of our Sal-va-tion.
We lift our hands, ex-ult-ing In thine al-migh-ty fa-vor; The love di-vine, that made us thine, Shall keep us thine for-ev-er.

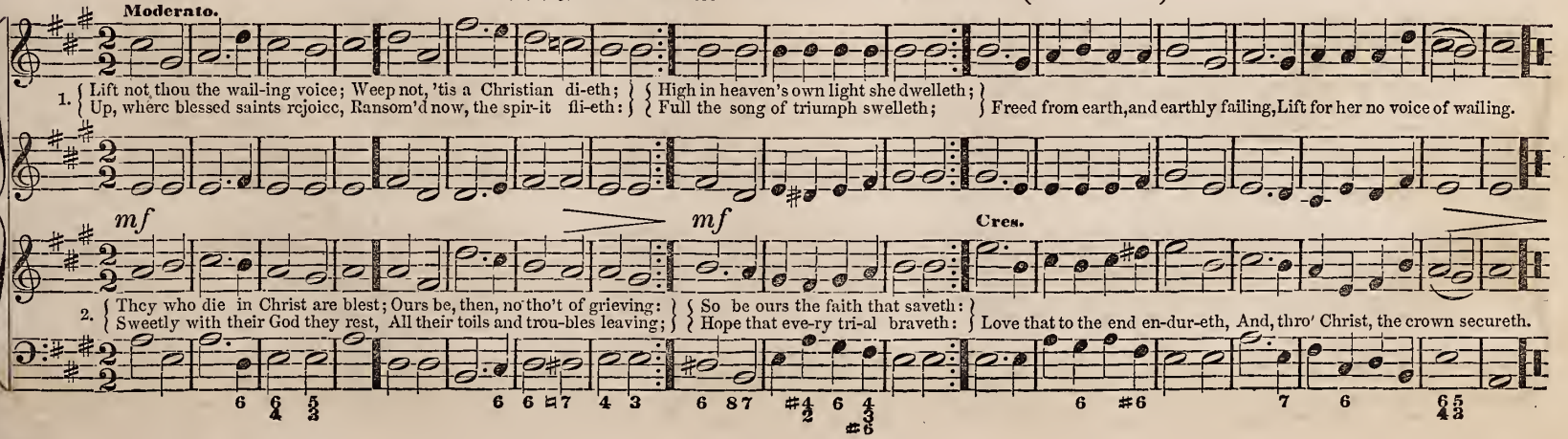
Cres.

The world, with sin and Sa-tan, In vain our march op-po-ses; By thee we will break thro' them all, And sing the song of Mo-ses.
And if thou count us wor-thy, We each, as dy-ing Ste-phen, Shall see thee stand at God's right hand, To take us up to heav-en.

CEDRON. 8s & 6s. PECULIAR.

1. Be - yond where Cedron's waters flow, Behold the suff'ring Saviour go, To sad Gethsema-ne; His countenance is all di - vine, Yet grief ap-pears in eve - ry line.
2. He bows beneath the sins of men; He cries to God, and cries again, In sad Gethsema-ne; He lifts his mournful eyes a - bove, "My Fa-ther, can this cup re-move."
3. With gen tle re - sig nation still, He yielded to his Father's will, In sad Gethsem-a-ne; "Be-hold me here, thine on - ly Son; And, Fa-ther, let thy will be done."
4. The Fa - ther heard; and angels, there, Sustain'd the Son of God in prayer, In sad Gethsemane; He drank the dreadful cup of pain, Then rose to life and joy a - gain.
5. When storms of sorrow round us sweep, And scenes of anguish makes us weep, To sad Gethsemane We'll look, and see the Sav-iour there, And hum-bly bow, like him, in prayer.

* *May be sung in Major Key, with four sharps in the signature.*

INGRAHAM. 7s & 8s. PECULIAR. (TROCHAIC.)

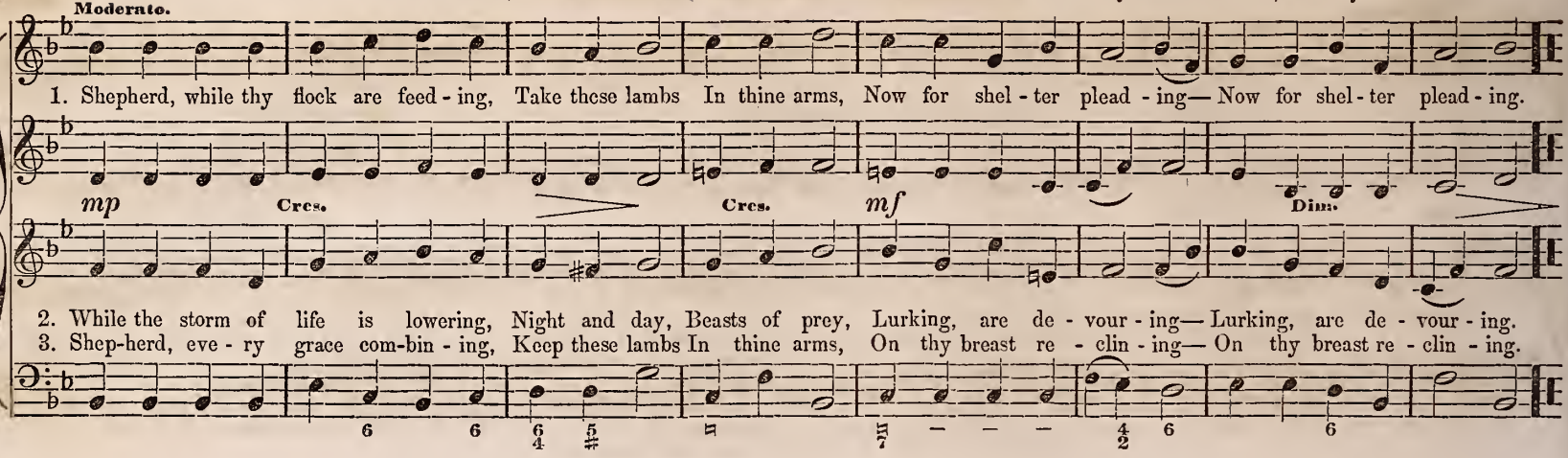


1. { Lift not thou the wail-ing voice; Weep not, 'tis a Christian di-eth; } { High in heaven's own light she dwelleth; }
{ Up, where blessed saints rejoice, Ransom'd now, the spir-it fli-eth: } { Full the song of triumph swelleth; } Freed from earth, and earthly failing, Lift for her no voice of wailing.

2. { They who die in Christ are blest; Ours be, then, no tho't of grieving: } { So be ours the faith that saveth: }
{ Sweetly with their God they rest, All their toils and trou-bles leaving; } { Hope that eve-ry tri-al braveth: } Love that to the end en-dur-eth, And, thro' Christ, the crown secureth.

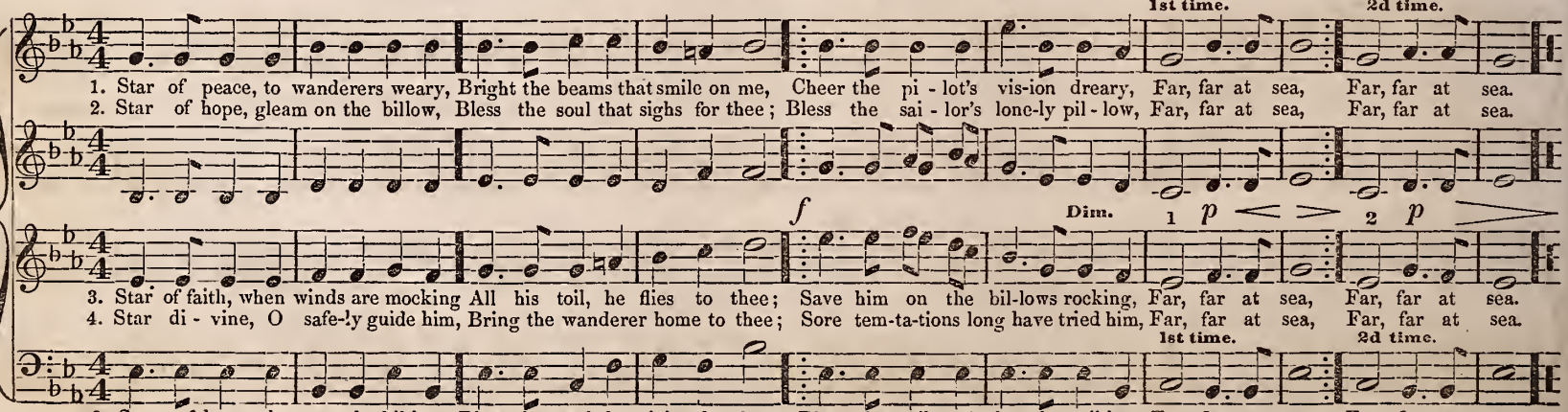
VENN. 8s, 3s, & 6s. (6, 2, 3, 6.)

Words by TH. HASTINGS, Music by L. MASON.

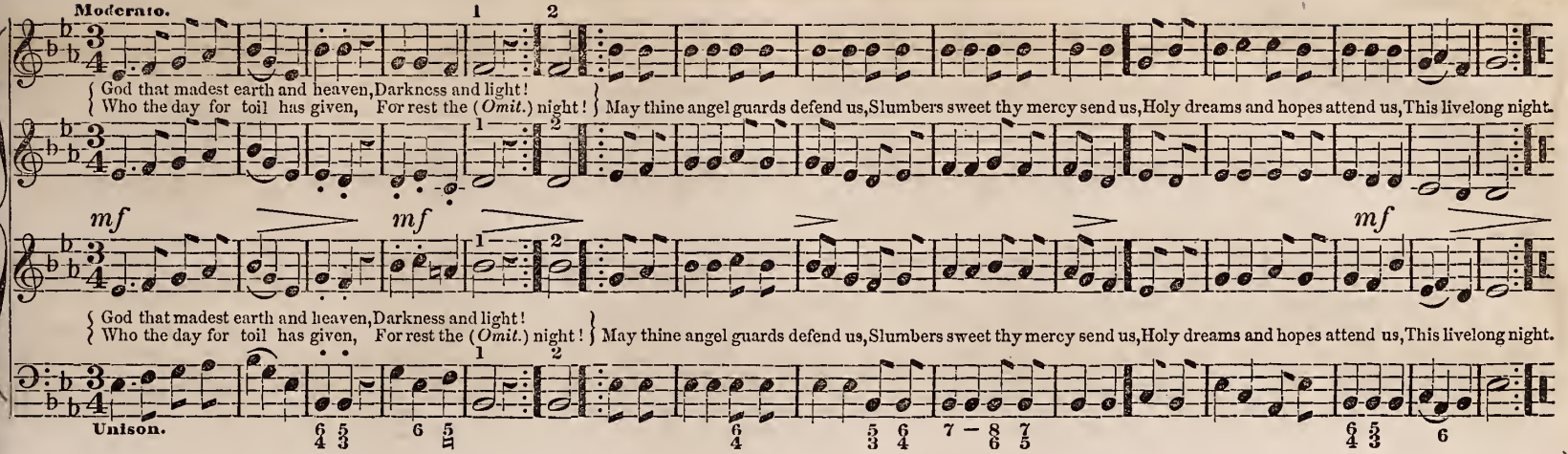

Moderato.
1. Shepherd, while thy flock are feed - ing, Take these lambs In thine arms, Now for shel - ter plead - ing— Now for shel - ter plead - ing.
mp
Cres.
Cres.
mf
Dim.
2. While the storm of life is lowering, Night and day, Beasts of prey, Lurking, are de - vour - ing— Lurking, are de - vour - ing.
3. Shep-herd, eve - ry grace com-bin - ing, Keep these lambs In thine arms, On thy breast re - clin - ing— On thy breast re - clin - ing.

BILLOW. 8s, 7s, & 4. PECULIAR.

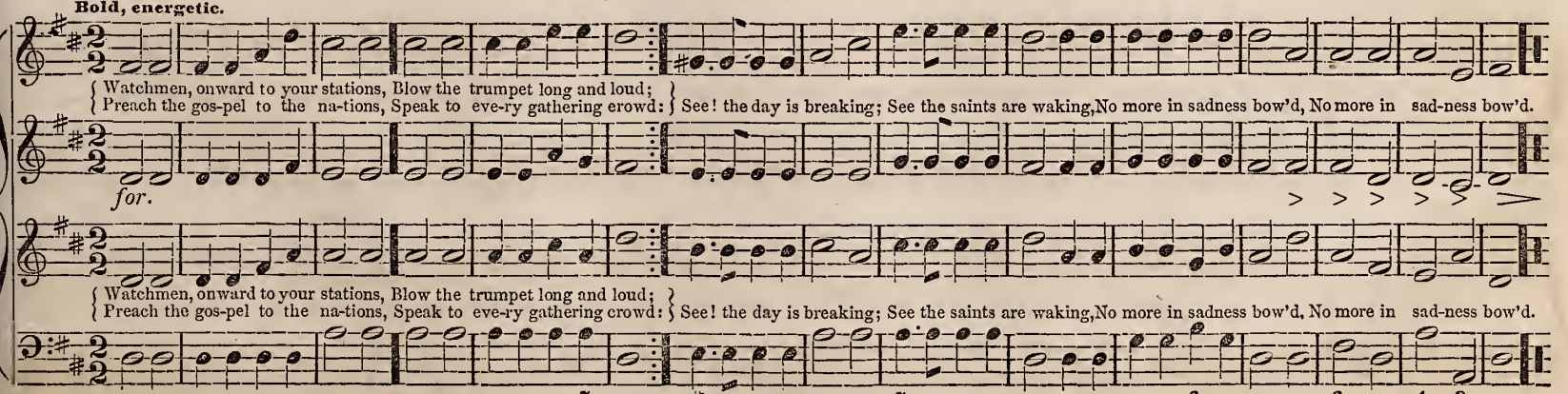
L. MASON.

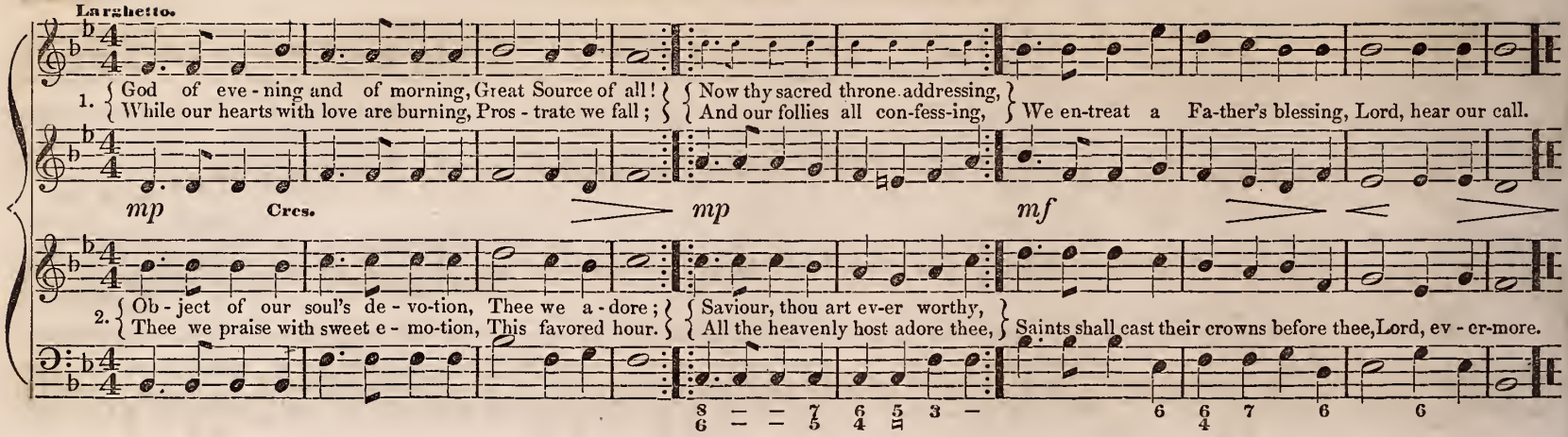

1st time.
2d time.
1. Star of peace, to wanderers weary, Bright the beams that smile on me, Cheer the pi - lot's vis-ion dreary, Far, far at sea, Far, far at sea.
2. Star of hope, gleam on the billow, Bless the soul that sighs for thee; Bless the sai - lor's lone-ly pil - low, Far, far at sea, Far, far at sea.
f
Dim.
1
p
2
p
3. Star of faith, when winds are mocking All his toil, he flies to thee; Save him on the bil-lows rocking, Far, far at sea, Far, far at sea.
4. Star di - vine, O safe-ly guide him, Bring the wanderer home to thee; Sore tem-ta-tions long have tried him, Far, far at sea, Far, far at sea.
1st time.
2d time.
5. Star of hope, gleam on the bil-low, Bless the soul that sighs for thee; Bless the sail - or's lone-ly pil-low. Far, far at sea, Far, far at sea.

EVENING. 8s & 4s. PECULIAR.

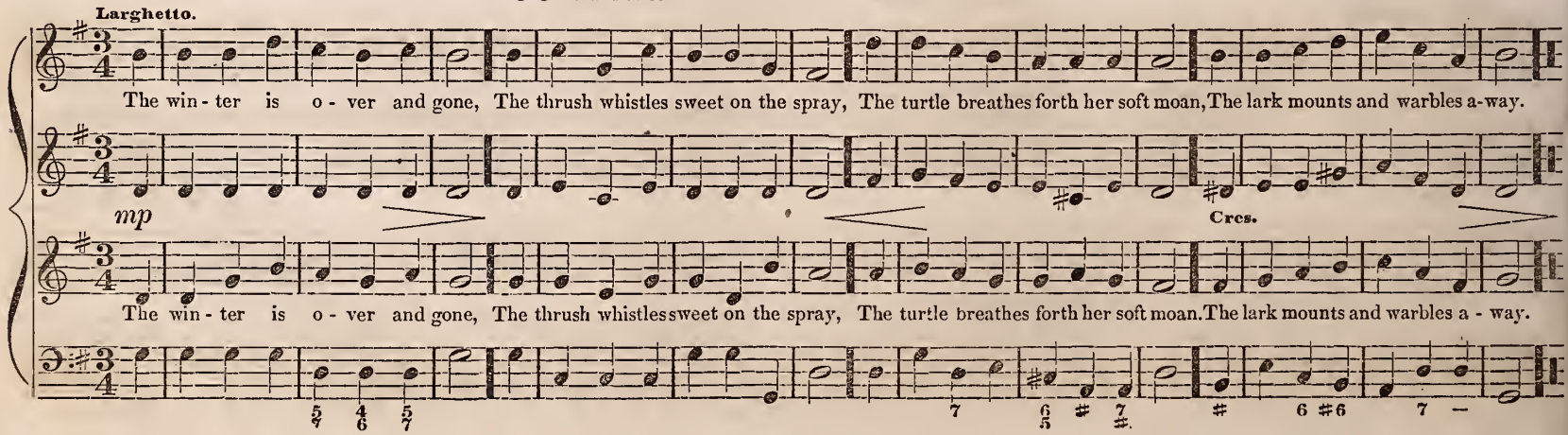
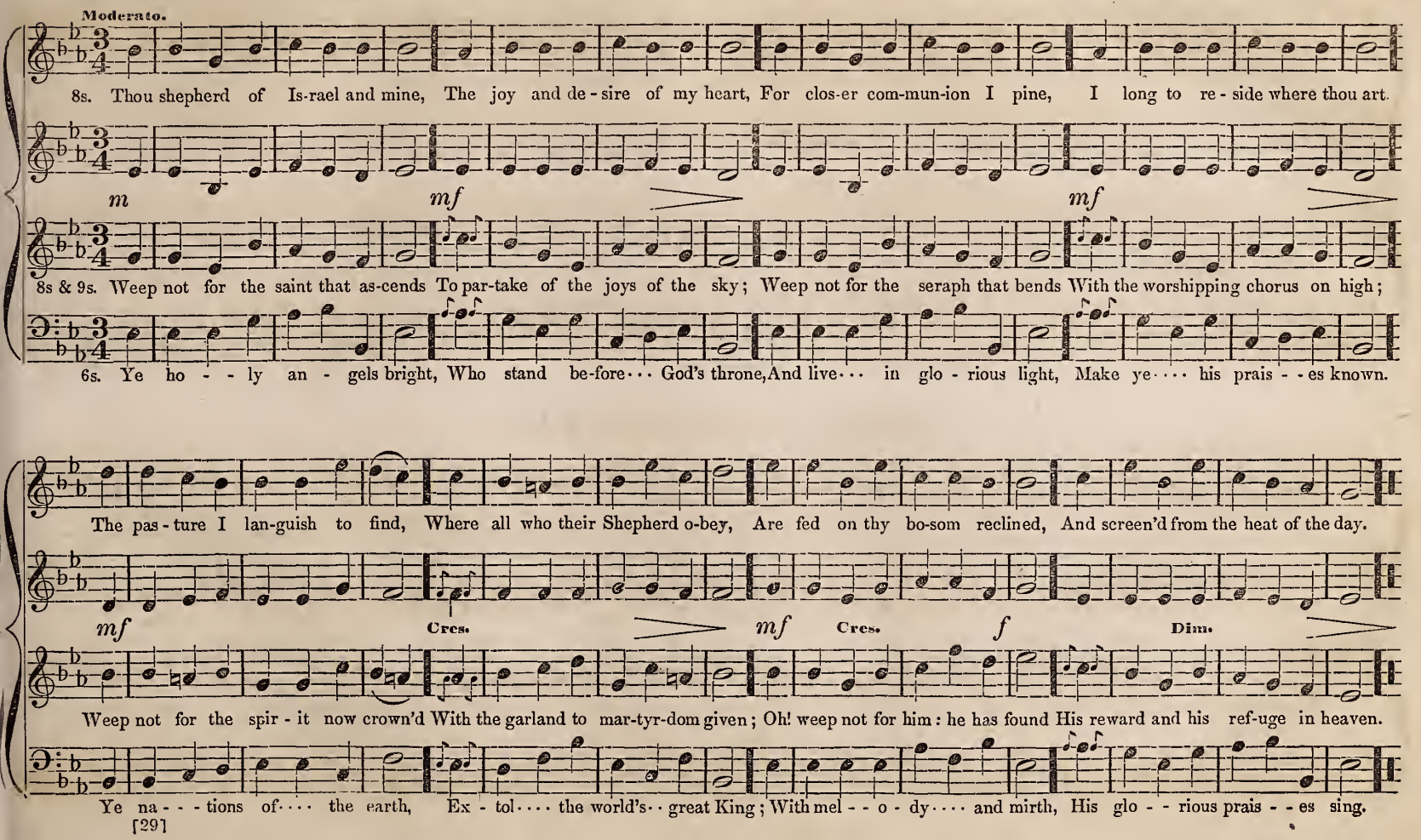

Moderato.
God that madest earth and heaven, Darkness and light!
Who the day for toil has given, For rest the (Omit.) night!
May thine angel guards defend us, Slumbers sweet thy mercy send us, Holy dreams and hopes attend us, This livelong night.
mf
Unison.

STRONG. 8s, 7s, & 6s. TROCHAIC.


Bold, energetic.
Watchmen, onward to your stations, Blow the trumpet long and loud;
Preach the gos-pel to the na-tions, Speak to eve-ry gathering crowd:
See! the day is breaking; See the saints are waking, No more in sadness bow'd, No more in sad-ness bow'd.
for.

AZRA. 8s & 4s. PECULIAR. (8, 4, 8, 4, 8, 8, 8, 4.)

Larghetto.
1. God of eve - ning and of morning, Great Source of all! Now thy sacred throne addressing,
While our hearts with love are burning, Pros - trate we fall; And our follies all con-fess-ing, We en-treat a Fa-ther's blessing, Lord, hear our call.
mp
Cres.
mp
mf
2. Ob - ject of our soul's de - vo-tion, Thee we a - dore; Saviour, thou art ev-er worthy,
Thee we praise with sweet e - mo-tion, This favored hour. All the heavenly host adore thee, Saints shall cast their crowns before thee, Lord, ev - er-more.

CORMEL. 8s. ANAPESTIC.


Larghetto.
The win - ter is o - ver and gone, The thrush whistles sweet on the spray, The turtle breathes forth her soft moan, The lark mounts and warbles a-way.
mp
Cres.
The win - ter is o - ver and gone, The thrush whistles sweet on the spray, The turtle breathes forth her soft moan. The lark mounts and warbles a - way.

Moderato.
8s. Thou shepherd of Is-rael and mine, The joy and de-sire of my heart, For clos-er com-mun-ion I pine, I long to re-side where thou art.
m
mf
mf
8s & 9s. Weep not for the saint that as-cends To par-take of the joys of the sky; Weep not for the seraph that bends With the worshipping chorus on high;
6s. Ye ho - - ly an - gels bright, Who stand be-fore··· God's throne, And live··· in glo-rious light, Make ye···· his prais - - es known.
The pas-ture I lan-guish to find, Where all who their Shepherd o-bey, Are fed on thy bo-som reclined, And screen'd from the heat of the day.
mf
Cres.
mf
Cres.
f
Dim.
Weep not for the spir-it now crown'd With the garland to mar-tyr-dom given; Oh! weep not for him: he has found His reward and his ref-uge in heaven.
Ye na - - - tions of···· the earth, Ex - tol···· the world's·· great King; With mel - - o - dy···· and mirth, His glo - - rious prais - - es sing.

GRETNER. 10s.

Arranged from C. F. BECKER, Leipzig.

Moderato.

1. A-gain the day re-turns of ho-ly rest Which, when he made the world, Je-ho-vah blest; When, like his own, he bade our labors cease, And all be pi - e - ty, and all be peace,

mp Cres. mf Dim. mf

2. Let us de-vote this con-se-crat-ed day, To learn his will, and all we learn o - bey; So shall he hear, when fervently we raise Our sup-pli - ca-tions, and our songs of praise,
3. Fa-ther of heaven! in whom our hopes confide, Whose power defends us, and whose precepts guide; In life our Guardian, and in death our Friend, Glory supreme be thine, till time shall end,

ARNON. 7, 6s & 8; or S. M.*

Slowly, gently.

And all be pi - e - ty, and all be peace.

mf

Our sup-pli - cations, and our songs of praise.
Glo ry supreme be thine, till time shall end.

1. Brother, thou art gone to rest: We will not weep for thee; For thou art now where oft on earth, Thy spirit long'd to be.
2. Brother, thou art gone to rest; Thine is an ear-ly tomb; But Jesus summon'd thee away; Thy Saviour called thee home.

mp Dim. Cres. - - - - - Dim.

3. Brother, thou art gone to rest; Thy toils and cares are o'er; And sorrow, pain, and suffering now Shall ne'er distress thee more.
4. Brother, thou art gone to rest; Thy sins are all forgiven; And saints in light, have welcom'd thee To share the joys of heav'n.
5. Brother, thou art gone to rest; And this shall be our prayer; That when we reach our journey's end, Thy glory may we share.

* By tieing the first two notes.

HERB. 10s. IAMBIC.

Andante.

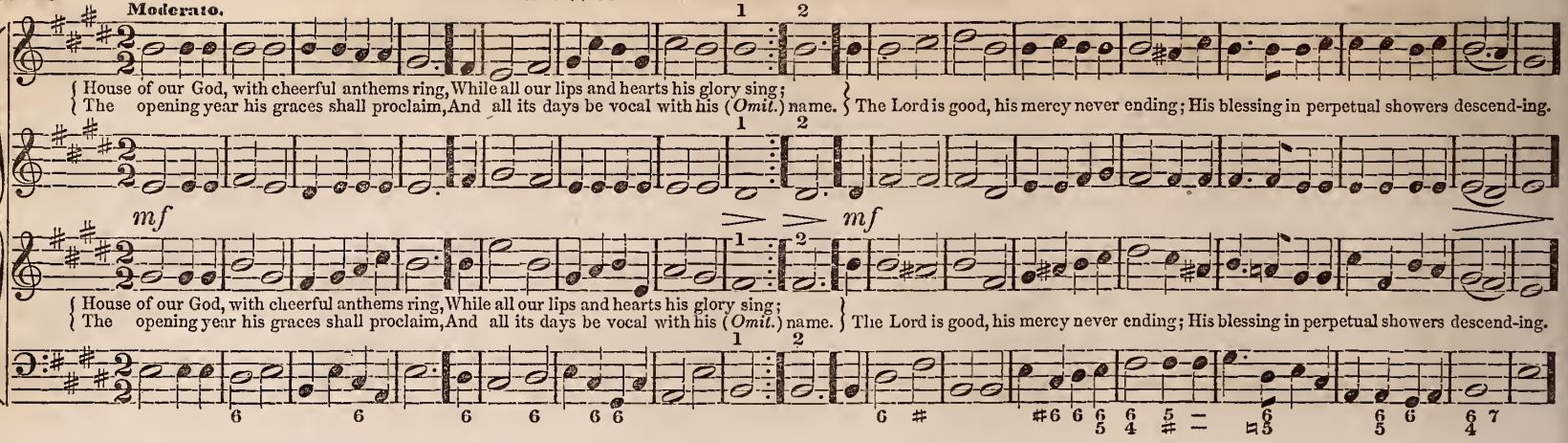
From Jes-se's root, be-hold a branch arise, Whose sacred flow'r with fragrance fills the skies, The sick, the weak, the healing plant shall aid, From storms a shel - ter, and from heat a shade.

f

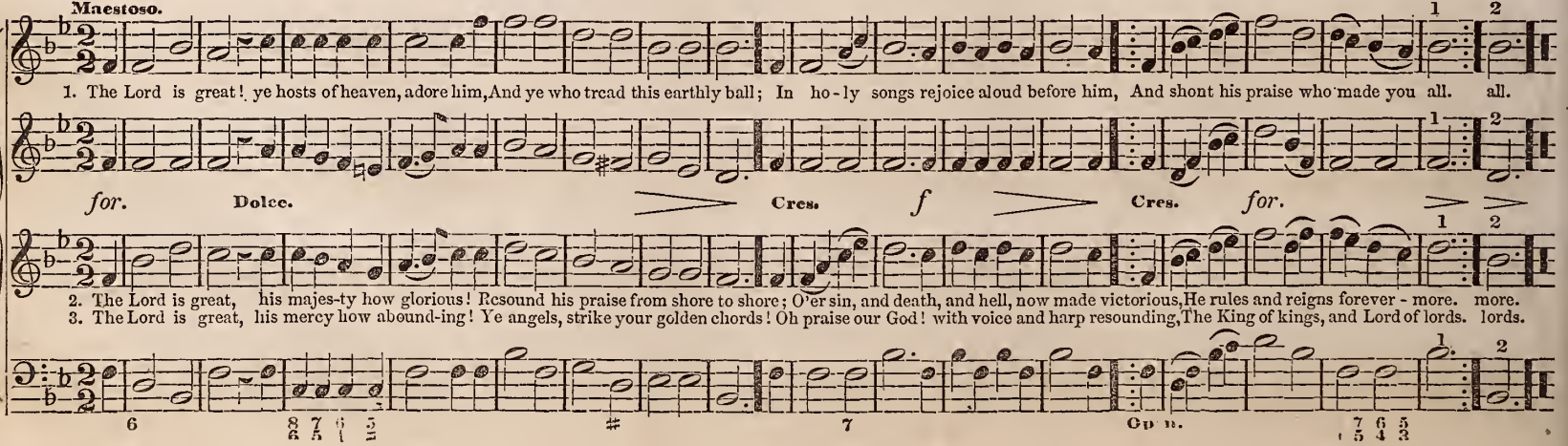
From Jes-se's root, be-hold a branch arise, Whose sacred flow'r with fragrance fills the skies, The sick, the weak, the healing plant shall aid, From storms a shel - ter, and from heat a shade.

ONLEY. 10s & 11s; or 5s & 6s. ANAPESTIC.

1. Oh praise ye the Lord, prepare your glad voice, His praise in the great as-sem-bly to sing; In their great Crea-tor let all men re-joice, And heirs of sal - va-tion be glad in their King.
2. Let them his great name devoutly a-dore; In loud swelling strains his praises express, Who graciously opens his bountiful store, Their wants to relieve, and his children to bless.
3. With glo-ry adorned, his people shall sing To God, who defence and plenty supplies: Their loud acclamations to him their great King, Thro' earth shall be sounded, and reach to the skies.
4. Ye an-gels above, his glories who've sung, In lof - tiest notes, now publish his praise: We mortals, delighted, would borrow your tongue, Would join in your numbers and chant to your lays!

AMWELL. 10s & 11s. IAMBIC.

Moderato.
House of our God, with cheerful anthems ring, While all our lips and hearts his glory sing;
The opening year his graces shall proclaim, And all its days be vocal with his (Omit.) name.
The Lord is good, his mercy never ending; His blessing in perpetual showers descend-ing.
mf
House of our God, with cheerful anthems ring, While all our lips and hearts his glory sing;
The opening year his graces shall proclaim, And all its days be vocal with his (Omit.) name.
The Lord is good, his mercy never ending; His blessing in perpetual showers descend-ing.

KRENTON. 11s & 8s.


Maestoso.
1. The Lord is great! ye hosts of heaven, adore him, And ye who tread this earthly ball; In ho-ly songs rejoice aloud before him, And shout his praise who made you all. all.
for.
Dolce.
Cres.
f
Cres.
for.
2. The Lord is great, his majes-ty how glorious! Resound his praise from shore to shore; O'er sin, and death, and hell, now made victorious, He rules and reigns forever - more. more.
3. The Lord is great, his mercy how abound-ing! Ye angels, strike your golden chords! Oh praise our God! with voice and harp resounding, The King of kings, and Lord of lords. lords.
Cres.

AMORA. 11s; or L. M.

Arranged from MOZART.

Allegretto.

11s. Come, saints, and adore him, come bow at his feet, O give him the glory, the praise that is meet; Let joyful hosannas un - ceas-ing a-rise, And join the full chorus that gladdens the skies.

Cres. *f*

L. M. There is a..stream whose gentle.. flow, Supplies the.. ci-ty.... of our... God! Life, love, and joy, still.. glid - ing thro', And watering our di- - - vine a - - bode.

MELTON. 10s.

Altered from Carmina Sacra, L. M.

Largo.

1. A-long the banks where Babel's current flows, Our captive bands in deep despondence strayed, While Zion's fall in sad remembrance rose, Her friends, her children, mingled with the dead.
2. The tuneless harp, that once with joy we strung, When praise employed and mirth inspired the lay, In mournful silence, on the willows hung, And growing grief prolonged the tedious day.

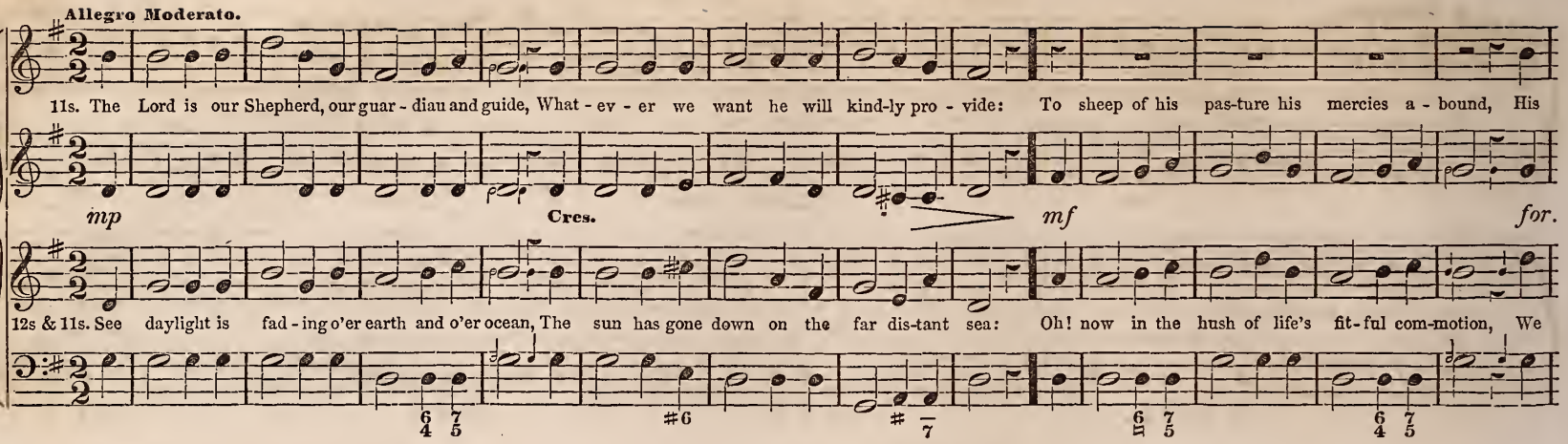
mf *mf* *mp* Cres. - - *f* *mp*

3. Our hard oppressors, to increase our wo, With taunting smiles a song of Zion claim: Bid sacred praise in strains melodious flow, While they blaspheme the great Jehovah's name.
4. But how, in heathen chains, and lands unknown, Shall Israel's sons a song of Zion raise?— O hapless Salem, God's terrestrial throne, Thou land of glory, sacred mount of praise;—

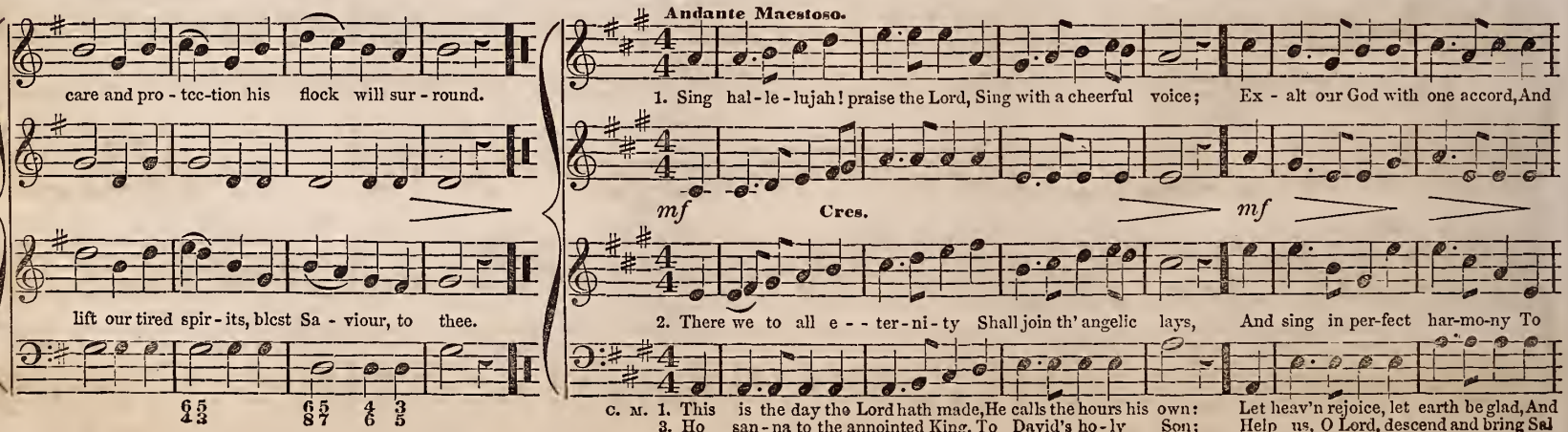
5. If e'er my memory lose thy lovely name, If my cold heart neglect my kindred race, Let dire destruction seize this guilty frame: My hand shall perish and my voice shall cease.

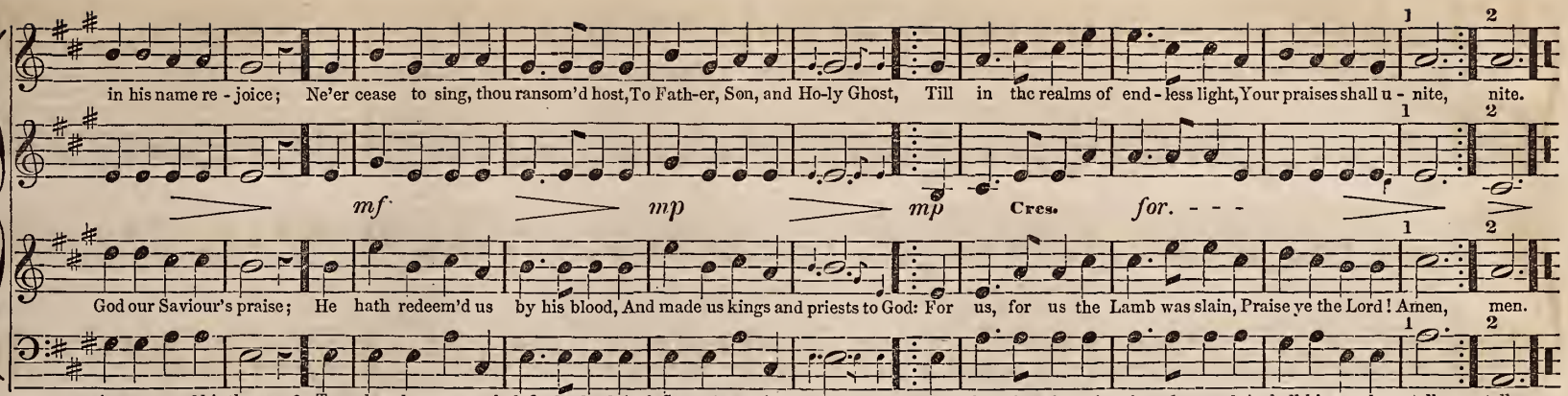
LAMSON. 11s; or 12s & 11s.

Arranged from GLASER.

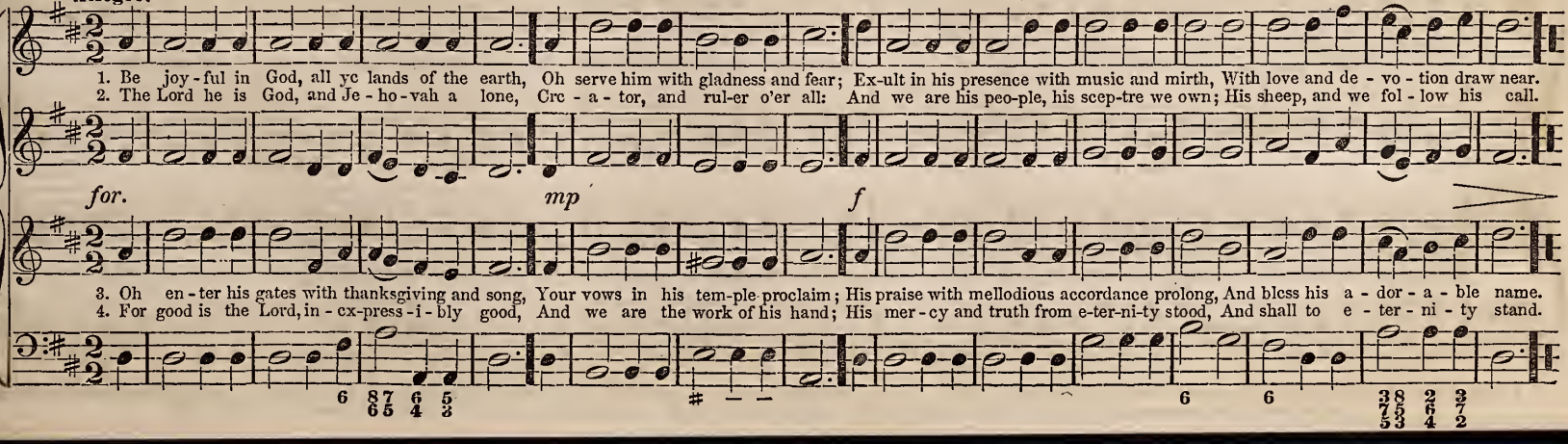

Allegro Moderato.
11s. The Lord is our Shepherd, our guar - dian and guide, What - ev - er we want he will kind-ly pro - vide: To sheep of his pas-ture his mercies a - bound, His
mp
Cres.
mf
for.
12s & 11s. See daylight is fad - ing o'er earth and o'er ocean, The sun has gone down on the far dis-tant sea: Oh! now in the hush of life's fit-ful com-motion, We

COLBURN. 8s, 6s & 8s; or C. M.

Arranged from H. G. NÄGELI.

care and pro - tec-tion his flock will sur - round.
lift our tired spir - its, blest Sa - viour, to thee.
Andante Maestoso.
1. Sing hal - le - lujah! praise the Lord, Sing with a cheerful voice; Ex - alt our God with one accord, And
mf
Cres.
mf
2. There we to all e - - ter - ni - ty Shall join th' angelic lays, And sing in per-fect har-mo-ny To
C. M. 1. This is the day the Lord hath made, He calls the hours his own: Let heav'n rejoice, let earth be glad, And
3. Ho san - na to the annointed King, To David's ho - ly Son; Help us, O Lord, descend and bring Sal


in his name re - joice; Ne'er cease to sing, thou ransom'd host, To Fath-er, Son, and Ho-ly Ghost, Till in the realms of end - less light, Your praises shall u - nite, nite.
mf
mp
mp
Cres.
for. - - -
God our Saviour's praise; He hath redeem'd us by his blood, And made us kings and priests to God: For us, for us the Lamb was slain, Praise ye the Lord! Amen, men.
praise surround his throne. 2. To - day he rose and left the dead, And Sa-tan's empire fell; To - day the saints his triumph spread, And all his wonders tell, tell.
va-tion from thy throne. 4. Blest be the Lord, who comes to men With mes-sa-ges of grace; Who comes, in God his Fath-er's name, To save our sin-ful race, race.
5. Ho - san-na in the highest strains, The church on earth can raise; The highest heav'ns in which he reigns, Shall give him nobler praise, praise.

WAINWORTH. 11s & 8s.


Allegro.
1. Be joy-ful in God, all ye lands of the earth, Oh serve him with gladness and fear; Ex-ult in his presence with music and mirth, With love and de - vo - tion draw near.
2. The Lord he is God, and Je - ho - vah a lone, Cre - a - tor, and rul-er o'er all: And we are his peo-ple, his scep-tre we own; His sheep, and we fol - low his call.
for.
mp
f
3. Oh en - ter his gates with thanksgiving and song, Your vows in his tem-ple proclaim; His praise with mellodious accordance prolong, And bless his a - dor - a - ble name.
4. For good is the Lord, in - ex-press - i - bly good, And we are the work of his hand; His mer - cy and truth from e-ter-ni-ty stood, And shall to e - ter - ni - ty stand.

SARON. 11s; or 12s & 11s. ANAPESTIC.

Slowly and softly.

11s. 1. I would not live alway, I ask not to stay, Where storm after storm rises dark o'er the way: The few lurid mornings that dawn on us here, Are enough for life's woes, full enough for its cheer.
2. I would not live alway, no, welcome the tomb, Since Jesus has lain there, I dread not its gloom; There sweet be my rest, till he bid me arise To hail him in triumph descending the skies.

mp

3. Oh, who would live alway, away from his God, Away from yon heaven, that blissful abode, Where rivers of pleasure flow o'er the bright plains, And the noontide of glory eternal-ly reigns.
4. Where saints of all ages in harmony meet, Their Saviour and brethren, transported to greet; Where anthems of rapture unceasingly roll, And the smile of the Lord is the feast of the soul

12s & 11s. Thou art gone to the grave, but we will [not deplore thee, } Tho' sorrow and darkness encompass thee tomb; The Saviour hath passed thro' [its portals before thee, } And the lamp of his love is thy guide thro' [the gloom. }

MONMOUTH.* 8s & 7s, Peculiar; or L. M. Double.

MARTIN LUTHER.

Original Key—F.

{ Great God! what do I see and hear! The end of things ere - a - ted! }
{ Be - hold the Judge of man appear, On clouds of glo-ry seat - ed! } The trumpet sounds! the graves restore The dead which they contained before! Prepare, my soul, to meet him.

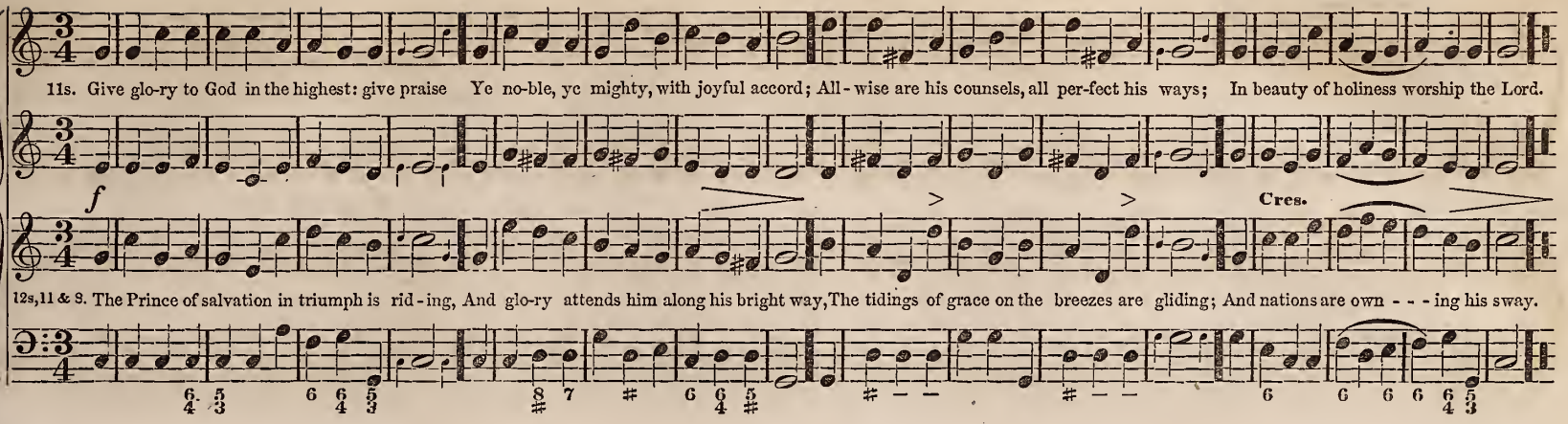
Cres. Cres. *p* Cres.

{ Great God! what do I see and hear! The end of things ere - a - ted! }
{ Be hold the Judge of man appear, On clouds of glo-ry seat - ed! } The trumpet sounds! the graves restore The dead which they contained before! Prepare, my soul, to meet him.

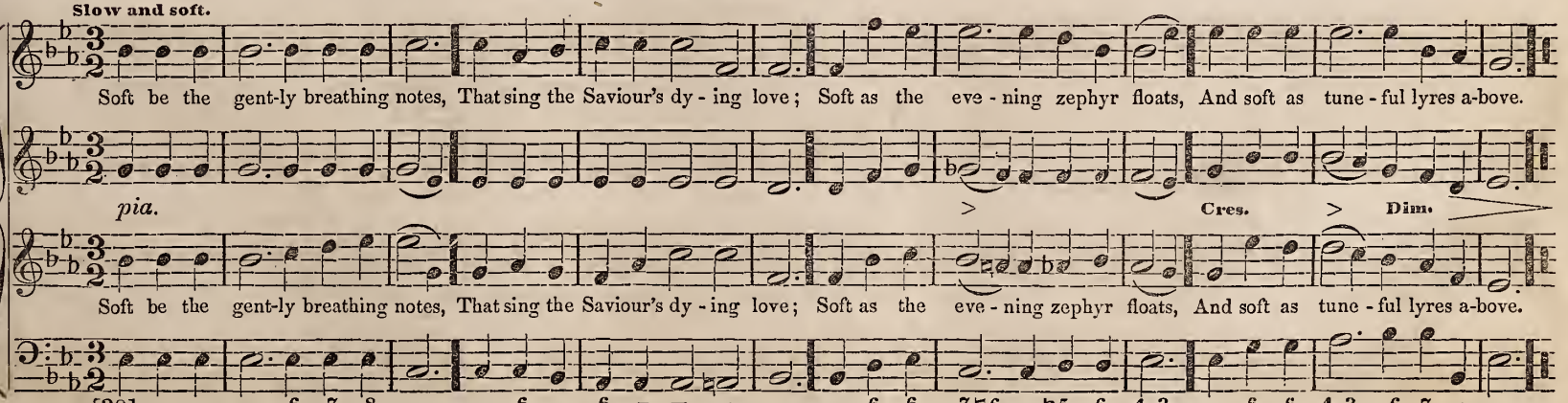
* *This celebrated melody, which has received many different arrangements and been published in various ways both in Europe and in this country, is here (with the exception of the key) restored to its original form as composed by Luther. It is taken from the complete edition of his musical works by C. v. Winterfeld, published at Leipsic, 1840.*

MALAGA. 11s; or 12s, 11 & 8.*

JOHN JACOB SCHOCH.


11s. Give glo-ry to God in the highest: give praise Ye no-ble, ye mighty, with joyful accord; All-wise are his counsels, all per-fect his ways; In beauty of holiness worship the Lord.
f
Cres.
12s,11 & 8. The Prince of salvation in triumph is rid-ing, And glo-ry attends him along his bright way, The tidings of grace on the breezes are gliding; And nations are own - - - ing his sway.

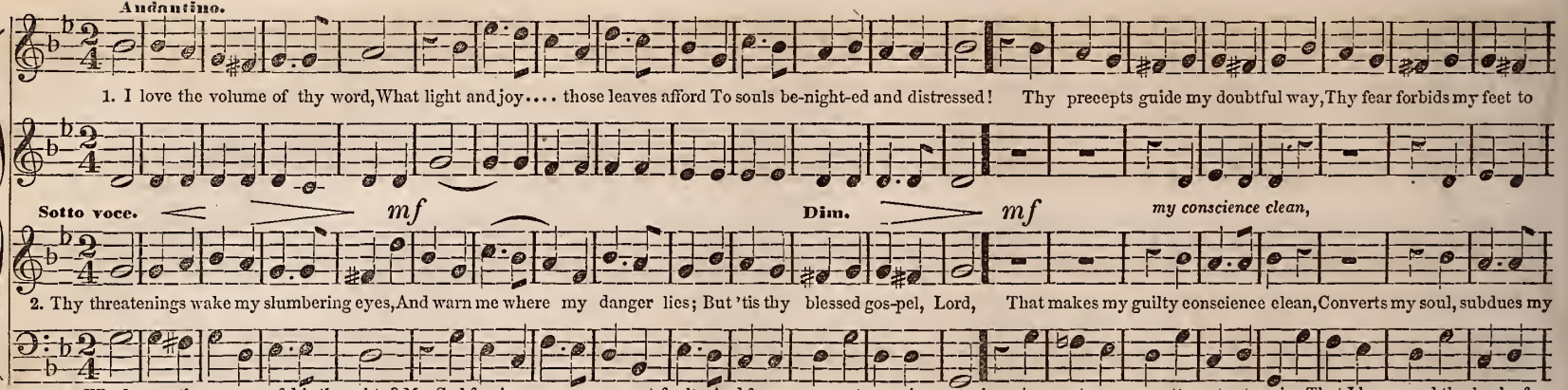
ELBE. L. M.

AUG. KREISMANN, Boston.

Slow and soft.
Soft be the gent-ly breathing notes, That sing the Saviour's dy-ing love; Soft as the eve-ning zephyr floats, And soft as tune-ful lyres a-bove.
pia.
Cres.
Dim.
Soft be the gent-ly breathing notes, That sing the Saviour's dy-ing love; Soft as the eve-ning zephyr floats, And soft as tune-ful lyres a-bove.
[30]

* Also 10s & 11s as Lyons, by tieing the first two notes in the 2d & 6th measures.

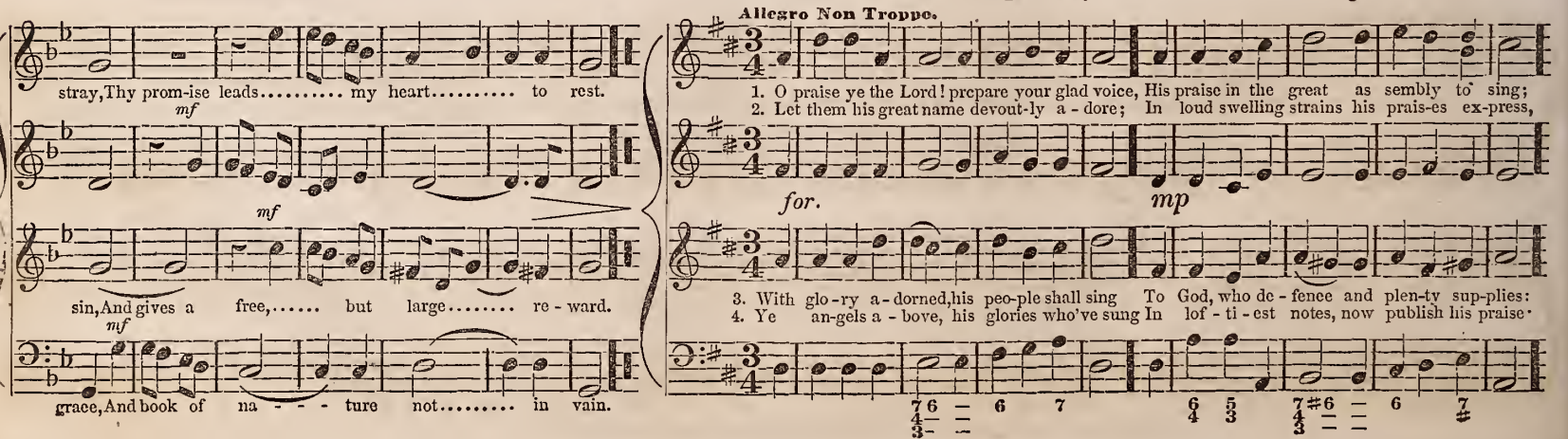
HYMN-ANTHEM. "I love the volume of thy word." (L. P. M.)

"Kyrie eleison," from a Mass by CLAUDE CASCIOLINI.


Andantino.
1. I love the volume of thy word, What light and joy.... those leaves afford To souls be-night-ed and distressed! Thy precepts guide my doubtful way, Thy fear forbids my feet to
Sotto voce.
mf
Dim.
mf
my conscience clean,
2. Thy threatenings wake my slumbering eyes, And warn me where my danger lies; But 'tis thy blessed gos-pel, Lord, That makes my guilty conscience clean, Converts my soul, subdues my
3. Who knows the er-rors of his thoughts? My God forgive.... my se-cret faults, And from presumptuous sins restrain: Ac-cept my poor attempts at praise, That I have read thy book of

HYMN-ANTHEM. "O praise ye the Lord."

Arranged from MOZART.


stray, Thy prom-ise leads..... my heart..... to rest.
mf
mf
sin, And gives a free,..... but large..... re-ward.
mf
grace, And book of na - - - ture not..... in vain.
Allegro Non Troppo.
1. O praise ye the Lord! prepare your glad voice, His praise in the great as sembly to sing;
2. Let them his great name devout-ly a-dore; In loud swelling strains his prais-es ex-press,
for.
mp
3. With glo-ry a-dorned, his peo-ple shall sing To God, who de-fence and plen-ty sup-plies:
4. Ye an-gels a-bove, his glories who've sung In lof-ti-est notes, now publish his praise.

In their great Cre - a - tor let all men re - joice, And heirs of sal - va-tion be glad in their King, And heirs of sal - va-tion be glad in their King.
Who gracious-ly o - pens his boun-ti - ful store, Their wants to relieve, and his children to bless, Their wants to re-lieve, and his children to bless.

Cres. *f* *ff*

Their loud ac-cla - ma-tions to him, their great King, Thro' earth shall be sounded, and reach to the skies, Thro' earth shall be sounded, and reach to the skies.
We mor-tals, delighted, would borrow your tongue; Would join in your numbers, and chant to your lays, Would join in your numbers, and chant to your lays.

ZELA. L. M. 6 lines.

Arranged from FR. SCHUBERT.

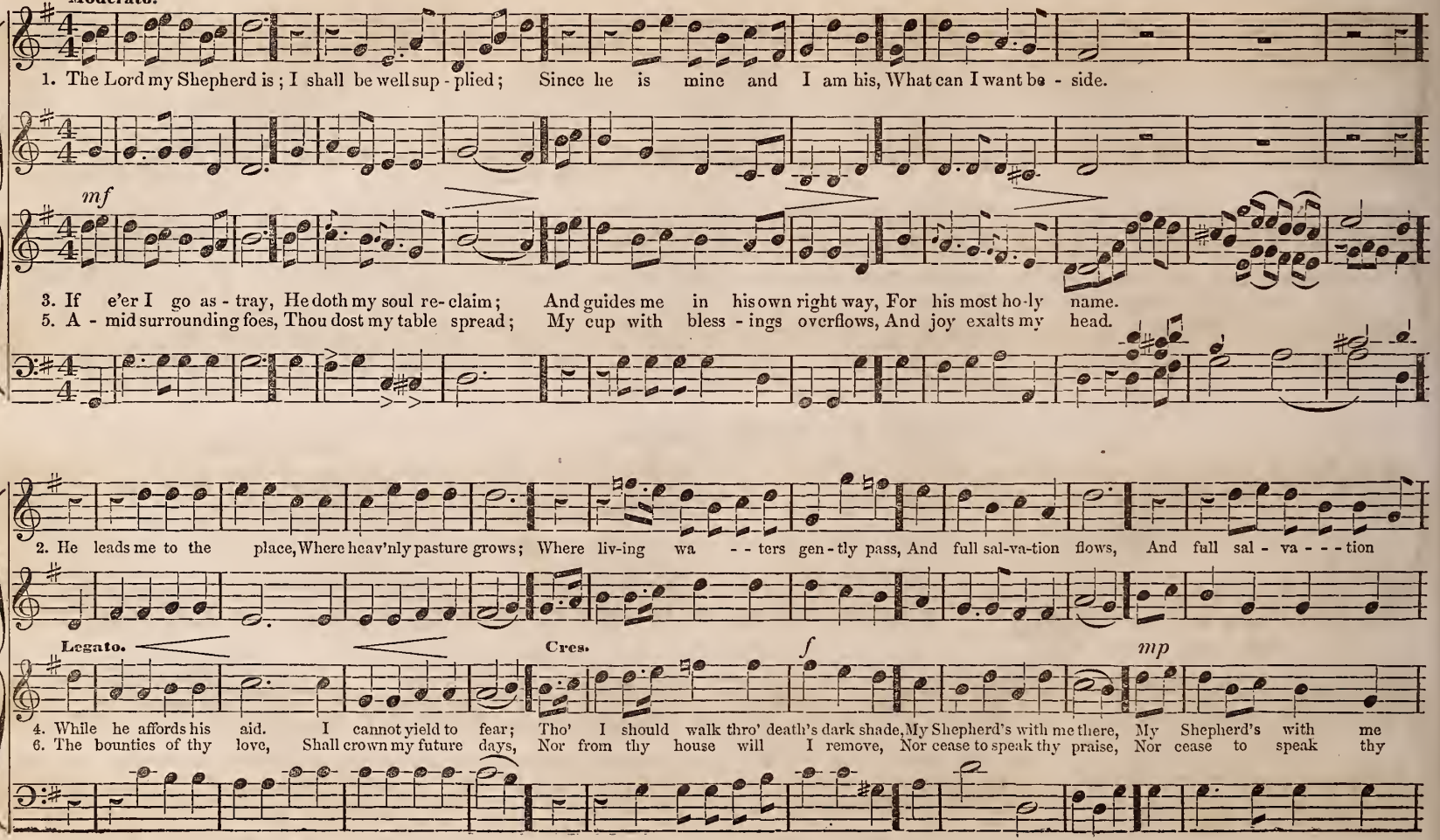
1. { : Peace, humbled soul, whose plaintive moan, Hath taught these rocks the notes of wo: : }
{ : Cease thy complaint, sup-press thy groan, And let thy tears for - get to (*Omit.*) : } flow; Be - hold the precious balm is found, To lull thy pain, to heal thy wound.

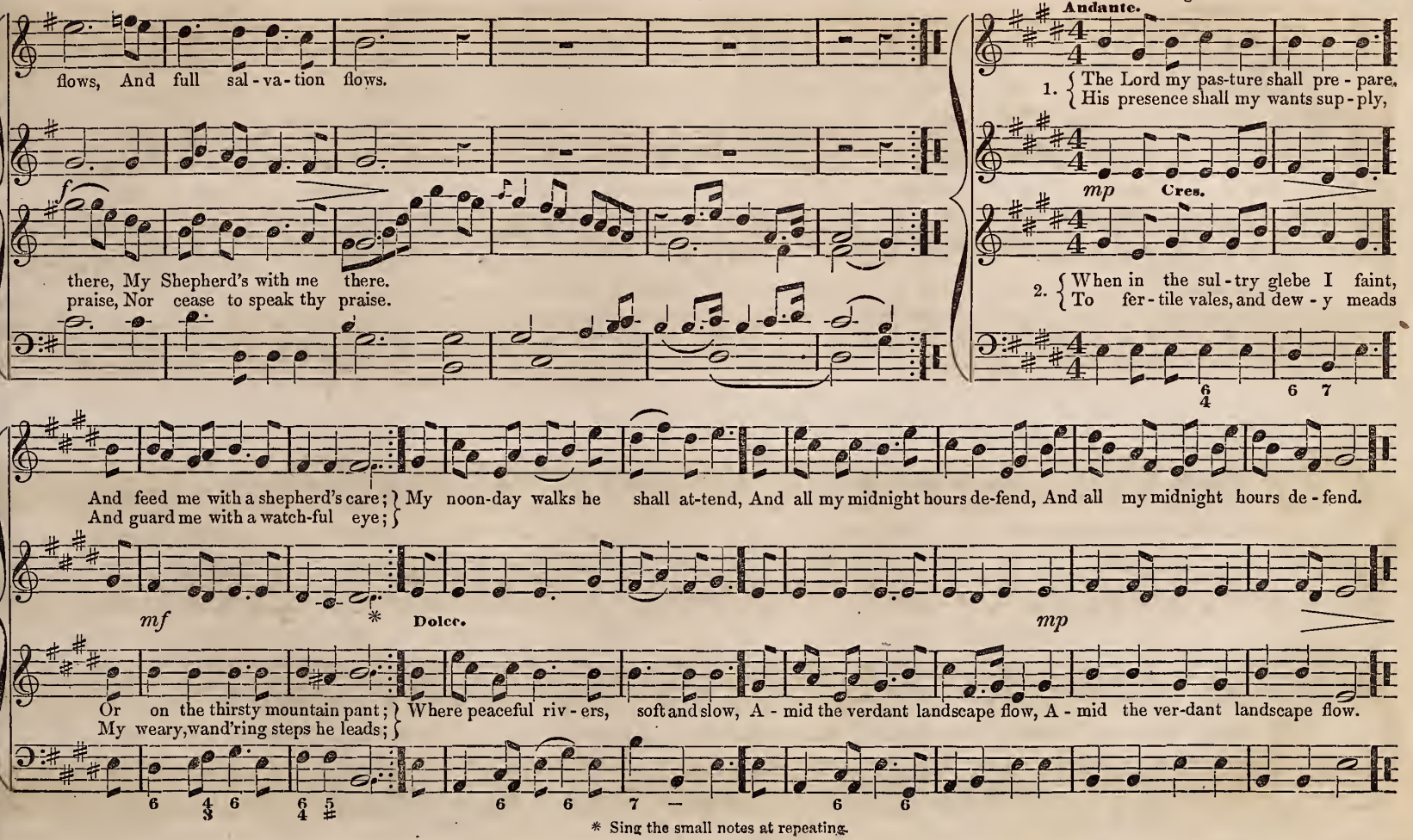
mp Cres. *mp* Cres. Cres. *f* Dim. *for.*

2. { Come, freely come, by sin oppressed, Un-bur-then here thy weigh - ty load; : }
{ Here find thy ref-uge and thy rest, And trust the mercy of thy (*Omit.*) : } God; Thy God's thy Saviour, glo-rious word! For - ev - er love and praise the Lord.

HYMN-ANTHEM. "The Lord my Shepherd is." (S. M. DOUBLE.)

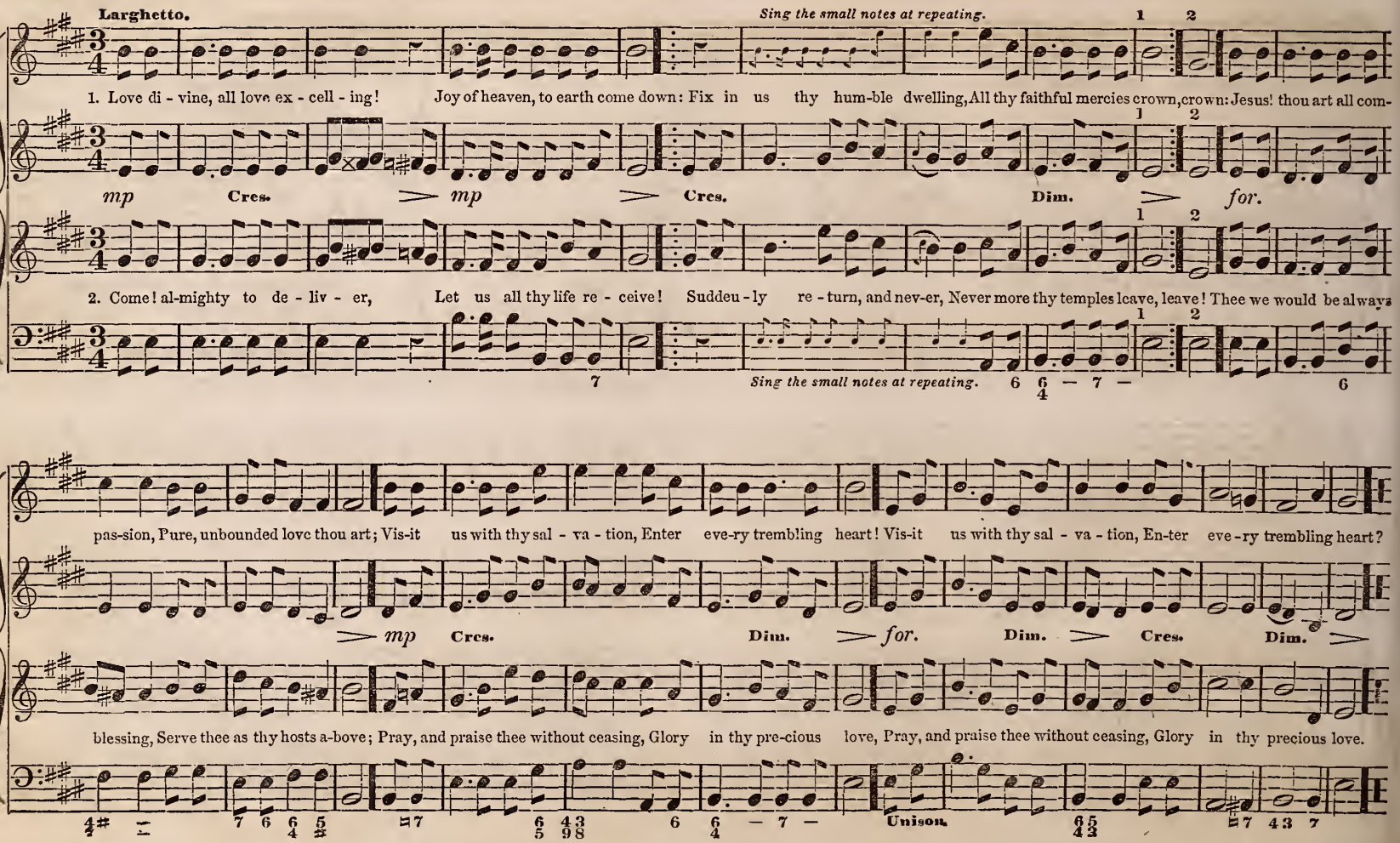
Arranged from LEOPOLD LENZ.

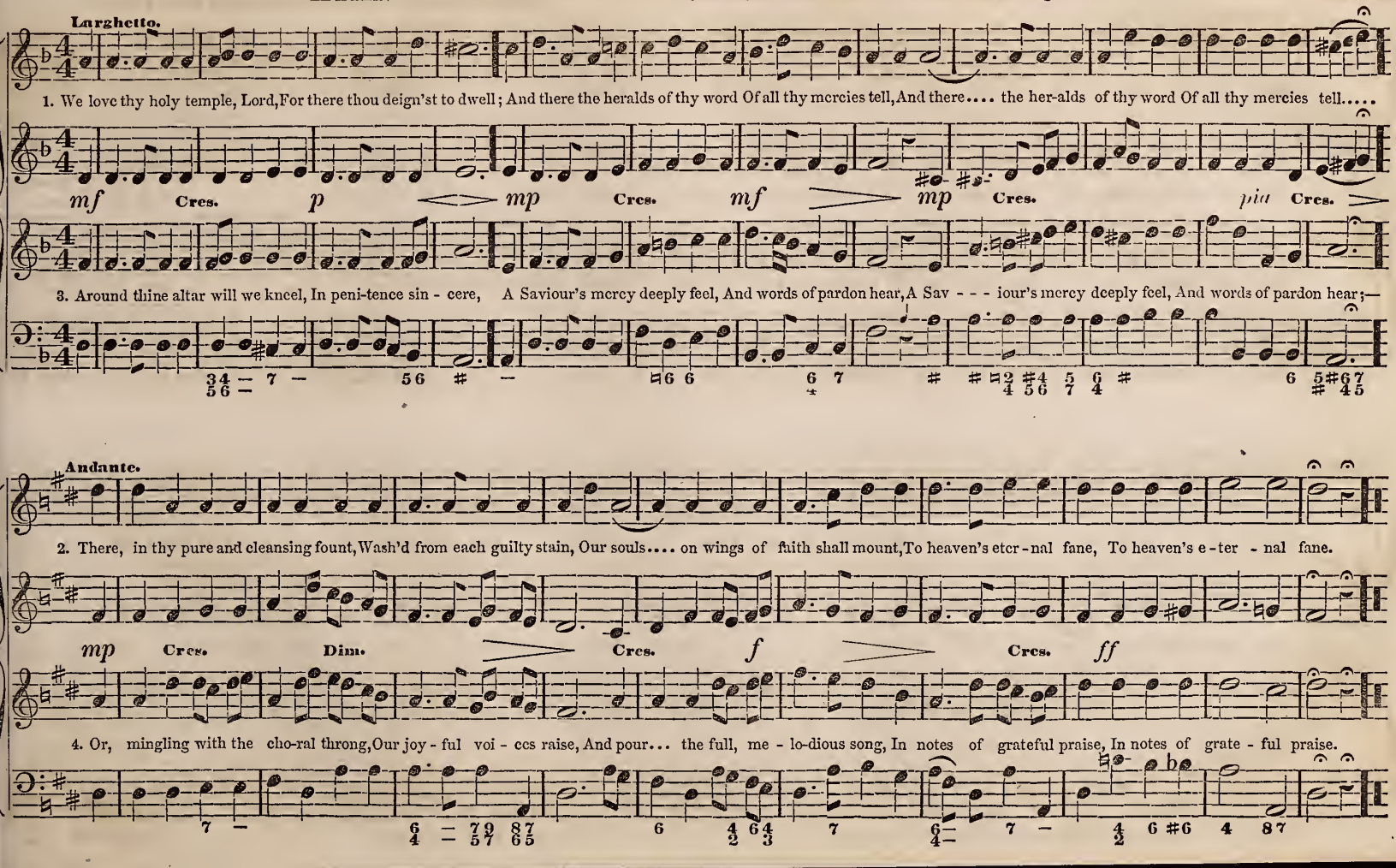

Moderato.
1. The Lord my Shepherd is ; I shall be well sup - plied ; Since he is mine and I am his, What can I want be - side.
mf
3. If e'er I go as - tray, He doth my soul re- claim ; And guides me in his own right way, For his most ho-ly name.
5. A - mid surrounding foes, Thou dost my table spread ; My cup with bless - ings overflows, And joy exalts my head.
2. He leads me to the place, Where heav'nly pasture grows ; Where liv-ing wa - - ters gen - tly pass, And full sal-va-tion flows, And full sal - va - - - tion
Legato.
Cres.
f
mp
4. While he affords his aid. I cannot yield to fear ; Tho' I should walk thro' death's dark shade, My Shepherd's with me there, My Shepherd's with me
6. The bounties of thy love, Shall crown my future days, Nor from thy house will I remove, Nor cease to speak thy praise, Nor cease to speak thy

Arranged from ROSSINI.

flows, And full sal - va - tion flows.
there, My Shepherd's with me there.
praise, Nor cease to speak thy praise.
f
Andante.
1. The Lord my pas-ture shall pre - pare.
His presence shall my wants sup - ply,
mp
Cres.
2. When in the sul - try glebe I faint,
To fer - tile vales, and dew - y meads
And feed me with a shepherd's care;
And guard me with a watch-ful eye;
My noon-day walks he shall at-tend, And all my midnight hours de-fend, And all my midnight hours de - fend.
mf
Dolce.
mp
Or on the thirsty mountain pant;
My weary, wand'ring steps he leads;
Where peaceful riv - ers, soft and slow, A - mid the verdant landscape flow, A - mid the ver-dant landscape flow.

* Sing the small notes at repeating.

HYMN-ANTHEM. "Love divine, all love excelling."

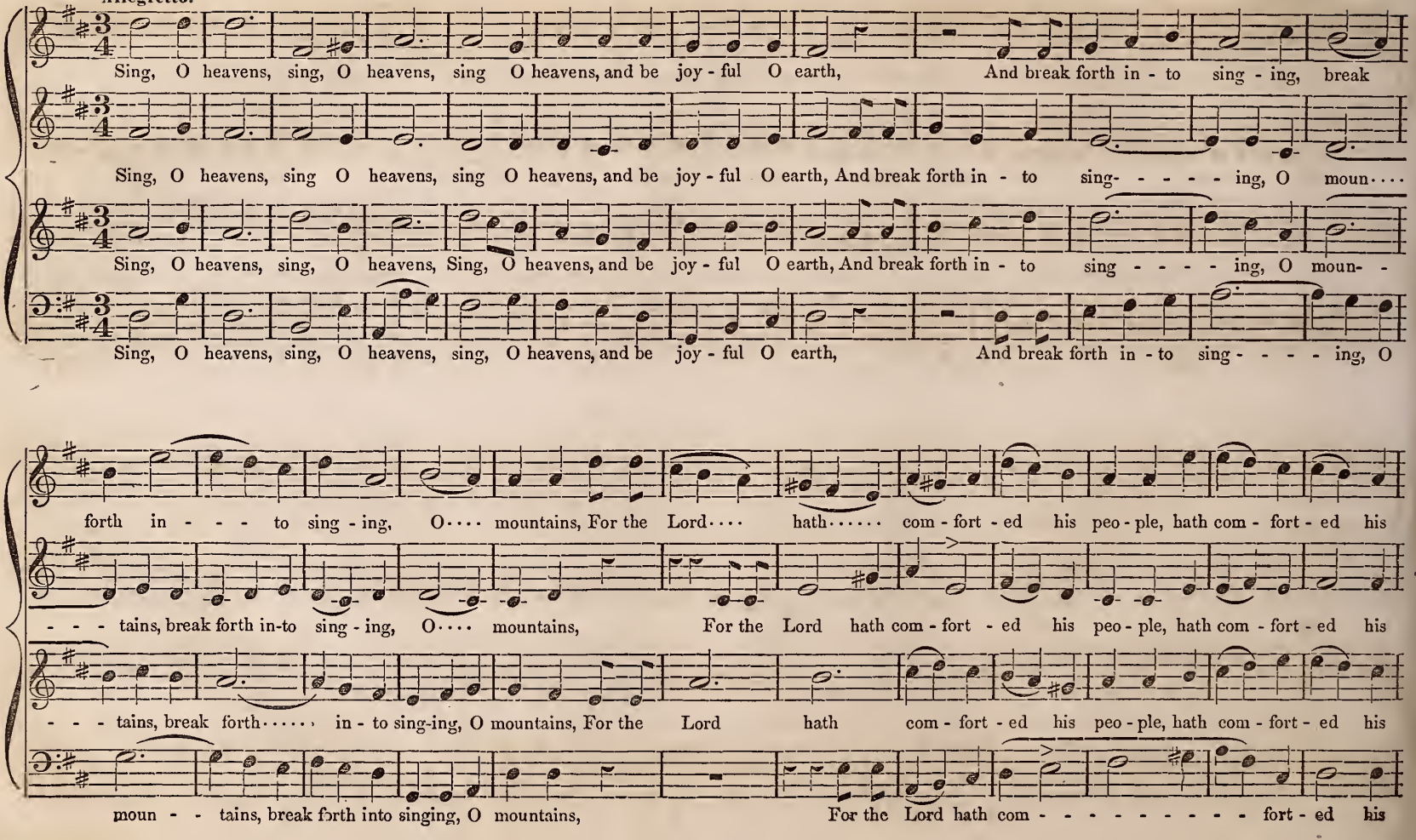
Arranged from C. MÜLLER.

Larghetto.
Sing the small notes at repeating.
1. Love di - vine, all love ex - cell - ing! Joy of heaven, to earth come down: Fix in us thy hum-ble dwelling, All thy faithful mercies crown, crown: Jesus! thou art all com-
mp Cres. mp Cres. Dim. for.
2. Come! al-mighty to de - liv - er, Let us all thy life re - ceive! Suddeu - ly re - turn, and nev-er, Never more thy temples leave, leave! Thee we would be always
Sing the small notes at repeating.
pas-sion, Pure, unbounded love thou art; Vis-it us with thy sal - va - tion, Enter eve-ry trembling heart! Vis-it us with thy sal - va - tion, En-ter eve-ry trembling heart?
mp Cres. Dim. for. Dim. Cres. Dim.
blessing, Serve thee as thy hosts a-bove; Pray, and praise thee without ceasing, Glory in thy pre-cious love, Pray, and praise thee without ceasing, Glory in thy precious love.
Unison.


Larghetto.
1. We love thy holy temple, Lord, For there thou deign'st to dwell; And there the heralds of thy word Of all thy mercies tell, And there.... the her-alds of thy word Of all thy mercies tell.....
mf Cres. p mp Cres. mf mp Cres. pia Cres.
3. Around thine altar will we kneel, In peni-tence sin - cere, A Saviour's mercy deeply feel, And words of pardon hear, A Sav - - - iour's mercy deeply feel, And words of pardon hear;—
Andante.
2. There, in thy pure and cleansing fount, Wash'd from each guilty stain, Our souls.... on wings of faith shall mount, To heaven's eter-nal fane, To heaven's e-ter - nal fane.
mp Cres. Dim. Cres. f Cres. ff
4. Or, mingling with the cho-ral throng, Our joy - ful voi - ces raise, And pour... the full, me - lo-dious song, In notes of grateful praise, In notes of grate - ful praise.

ANTHEM. "Sing, O heavens."

CHARLES LUCAS,
Professor of Harmony in the Royal Academy of Music, London.

Allegretto.


Sing, O heavens, sing, O heavens, sing O heavens, and be joy - ful O earth, And break forth in - to sing - ing, break
Sing, O heavens, sing O heavens, sing O heavens, and be joy - ful O earth, And break forth in - to sing- - - - - ing, O moun····
Sing, O heavens, sing, O heavens, Sing, O heavens, and be joy - ful O earth, And break forth in - to sing - - - - ing, O moun- -
Sing, O heavens, sing, O heavens, sing, O heavens, and be joy - ful O earth, And break forth in - to sing - - - - ing, O
forth in - - - to sing - ing, O···· mountains, For the Lord···· hath····· com - fort - ed his peo - ple, hath com - fort - ed his
- - - tains, break forth in-to sing - ing, O···· mountains, For the Lord hath com - fort - ed his peo - ple, hath com - fort - ed his
- - - tains, break forth····· in - to sing-ing, O mountains, For the Lord hath com - fort - ed his peo - ple, hath com - fort - ed his
moun - - tains, break forth into singing, O mountains, For the Lord hath com - - - - - - - - - fort - ed his

p *for.*

peo - ple. He will have mer - - - cy on his af - flict - ed, He will have mer - cy on his···· af - flict - ed.

peo - ple. He will have mer - - cy on his af - flict - ed, He will have mer - cy on his af - - flict - ed.

p

peo - ple. He will have mer - - cy on his af - - - flict - ed, He will have mer - cy on his af - - flict - ed.

peo - ple. He will have mer - cy on his af - - - flict - ed, He will have mer - - cy on his af - - flict - ed.

Larghetto. Cres. Dim.

p The Lord shall com-fort, shall com - fort Zi - on, He will com-fort all her waste pla-ces, He will com - - - - - - fort all her waste

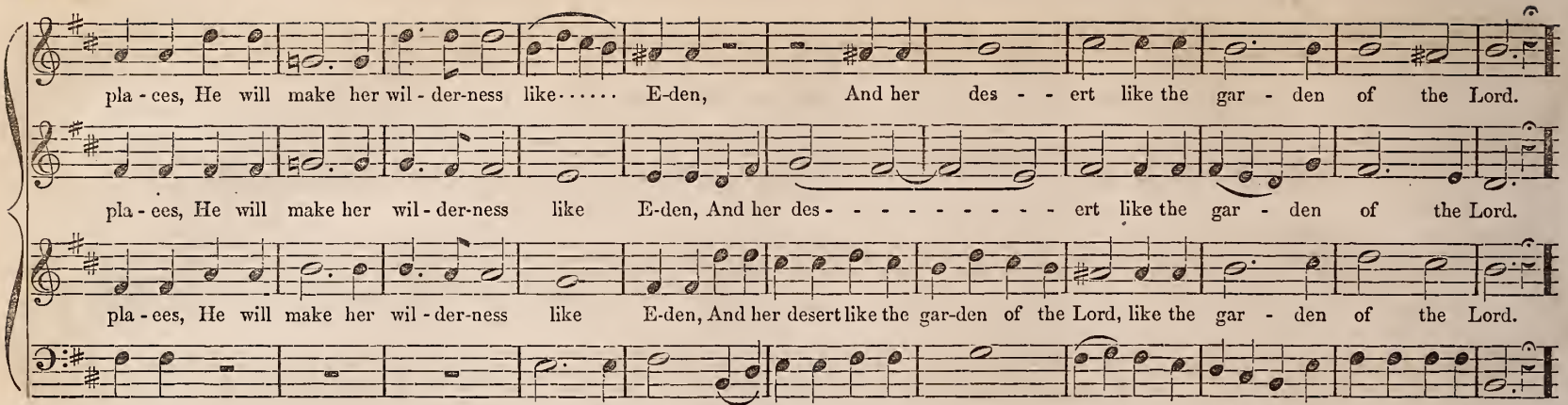
Cres. Dim.

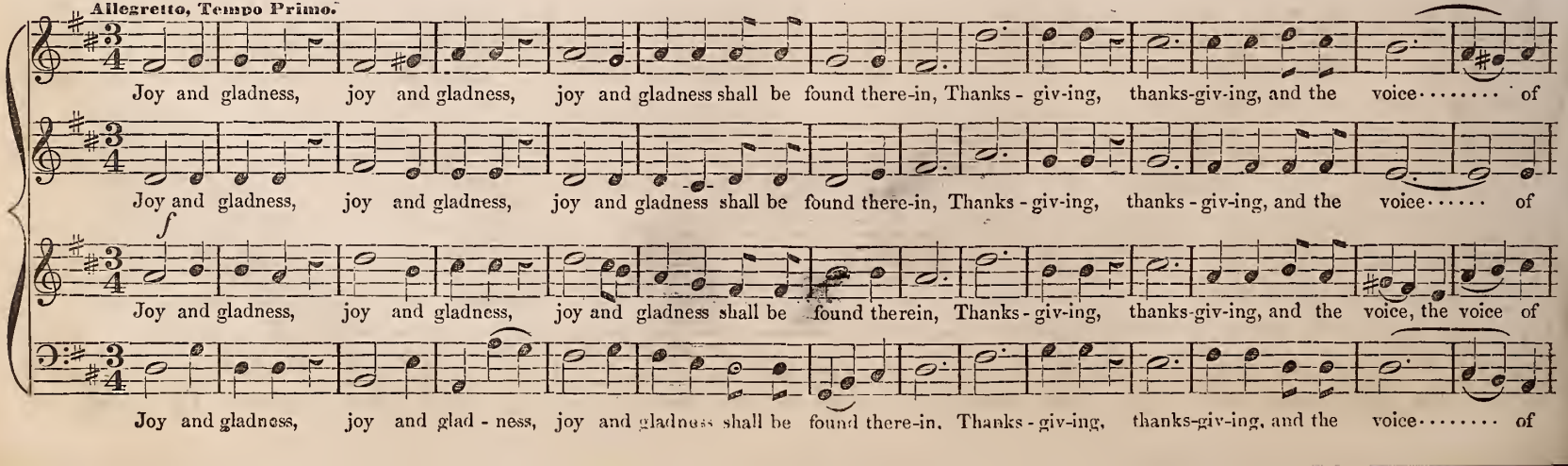
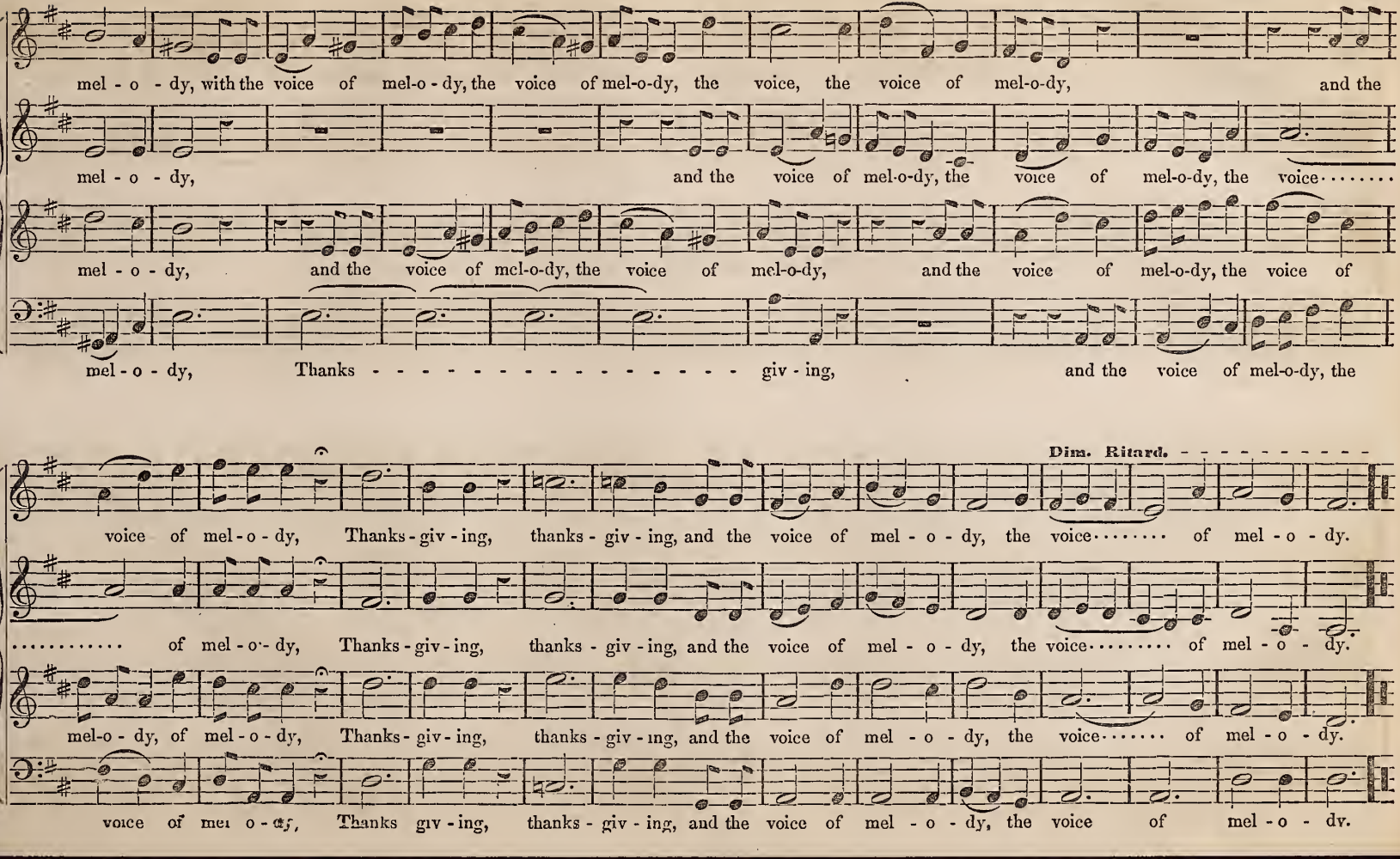
p The Lord shall com-fort, shall com - fort Zi - on, He···· will com - - - - - - - - - - - - fort all her waste·····

p The Lord shall comfort Zi - on, shall com - fort Zi - on, He····· will com - - - fort all····· her waste

Cres. Dim.

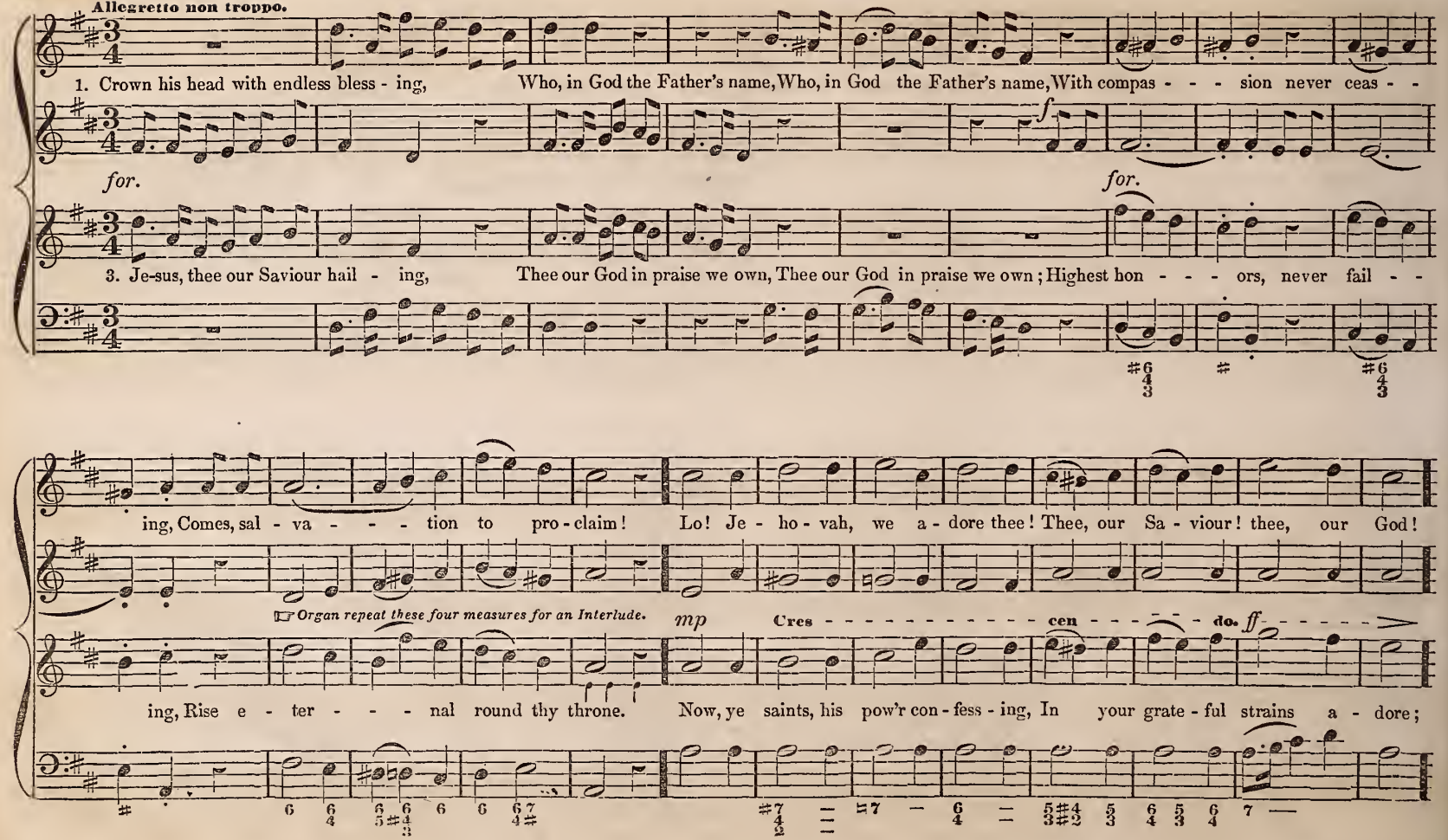
The Lord shall com - - - - fort Zi - on, He will com - fort all her waste pla-ces, He will com-fort all her waste


pla - ces, He will make her wil - der-ness like····· E-den, And her des - - ert like the gar - den of the Lord.
pla - ees, He will make her wil - der-ness like E-den, And her des - - - - - - - - - ert like the gar - den of the Lord.
pla - ees, He will make her wil - der-ness like E-den, And her desert like the gar-den of the Lord, like the gar - den of the Lord.
pla - ces, He will make her wil-der-ness like E - - den, And her des-ert like the gar-den of the Lord.


Allegretto, Tempo Primo.
Joy and gladness, joy and gladness, joy and gladness shall be found there-in, Thanks - giv-ing, thanks-giv-ing, and the voice····· of
Joy and gladness, joy and gladness, joy and gladness shall be found there-in, Thanks - giv-ing, thanks - giv-ing, and the voice····· of
f
Joy and gladness, joy and gladness, joy and gladness shall be found therein, Thanks - giv-ing, thanks-giv-ing, and the voice, the voice of
Joy and gladness, joy and glad - ness, joy and gladness shall be found there-in, Thanks - giv-ing, thanks-giv-ing, and the voice····· of

mel - o - dy, with the voice of mel-o-dy, the voice of mel-o-dy, the voice, the voice of mel-o-dy, and the
mel - o - dy, and the voice of mel-o-dy, the voice of mel-o-dy, the voice of mel-o-dy, the voice
mel - o - dy, and the voice of mel-o-dy, the voice of mel-o-dy, and the voice of mel-o-dy, the voice of
mel - o - dy, Thanks - - - - - - - - - - - - - - - - giv - ing, and the voice of mel-o-dy, the
Dim. Ritard.
voice of mel - o - dy, Thanks - giv - ing, thanks - giv - ing, and the voice of mel - o - dy, the voice of mel - o - dy.
of mel - o - dy, Thanks - giv - ing, thanks - giv - ing, and the voice of mel - o - dy, the voice of mel - o - dy.
mel-o - dy, of mel - o - dy, Thanks - giv - ing, thanks - giv - ing, and the voice of mel - o - dy, the voice of mel - o - dy.
voice of mel - o - dy, Thanks giv - ing, thanks - giv - ing, and the voice of mel - o - dy, the voice of mel - o - dy.

HYMN-ANTHEM. "Crown his head with endless blessings."

Arranged from LEOPOLD LENZ.


Allegretto non troppo.
1. Crown his head with endless bless - ing, Who, in God the Father's name, Who, in God the Father's name, With compas - - - sion never ceas - -
for.
f
for.
3. Je-sus, thee our Saviour hail - ing, Thee our God in praise we own, Thee our God in praise we own; Highest hon - - - ors, never fail - -
ing, Comes, sal - va - - - tion to pro - claim! Lo! Je - ho - vah, we a - dore thee! Thee, our Sa - viour! thee, our God!
Organ repeat these four measures for an Interlude.
mp
Cres - - - - - - - - - - - - cen - - - - do.
ff
ing, Rise e - ter - - - - nal round thy throne. Now, ye saints, his pow'r con - fess - ing, In your grate - ful strains a - dore;

From thy throne, let beams of glo - ry Shine through all the world a - broad, Shine through all ..... the world a - broad.

mp Cres. Dim. ☞*Sing the Hallelujahs after the last stanzas.* Dim.

For his mer - cy, nev - er ceas - ing, Flows, and flows for ev - er - more, Flows, and flows ..... for ev - er - more.

(*Hallelujah.*)

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - - - - - - - - - - - - - - men.

FRANKVILLE. L. M.

Larghetto.

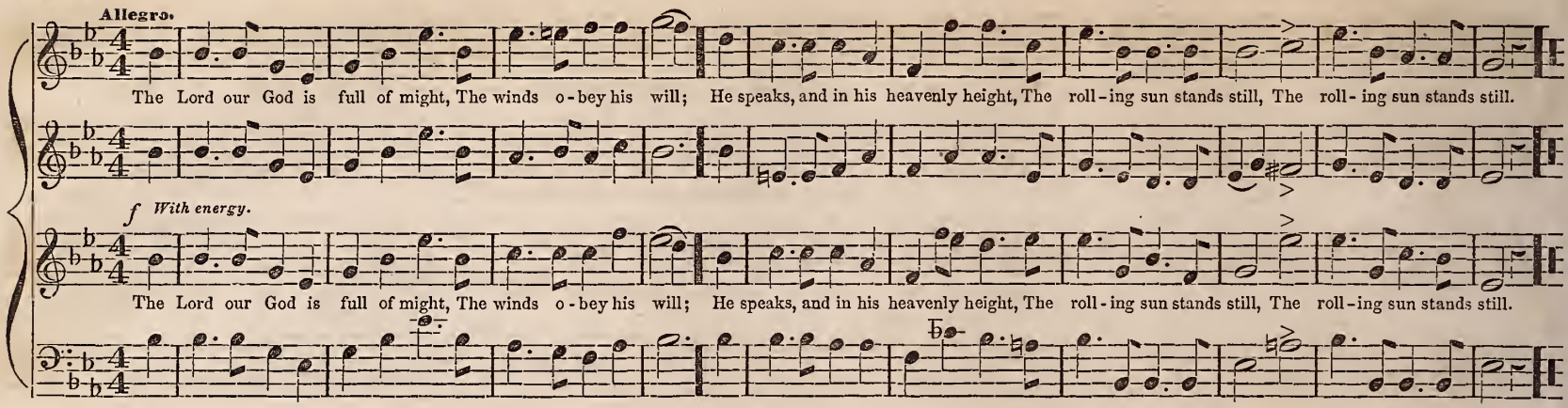
1. Sweet is the work, my God, my King, To praise thy name, give thanks and sing, To show thy love by morn-ing light, And talk of all thy truth at night.

mp Dim.

1. Sweet is the day of sa-cred rest, No mor-tal care shall seize my breast; Oh may my heart in tune be found, Like David's harp of sol - emn sound.

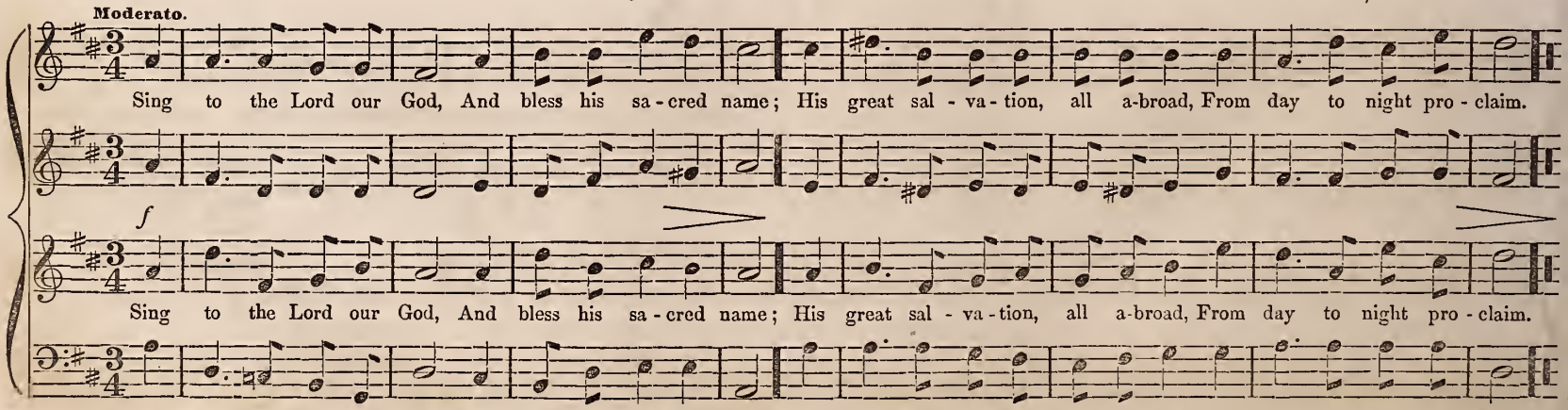
BEECHER. C. M.

J. ZUNDEL, 1850.*

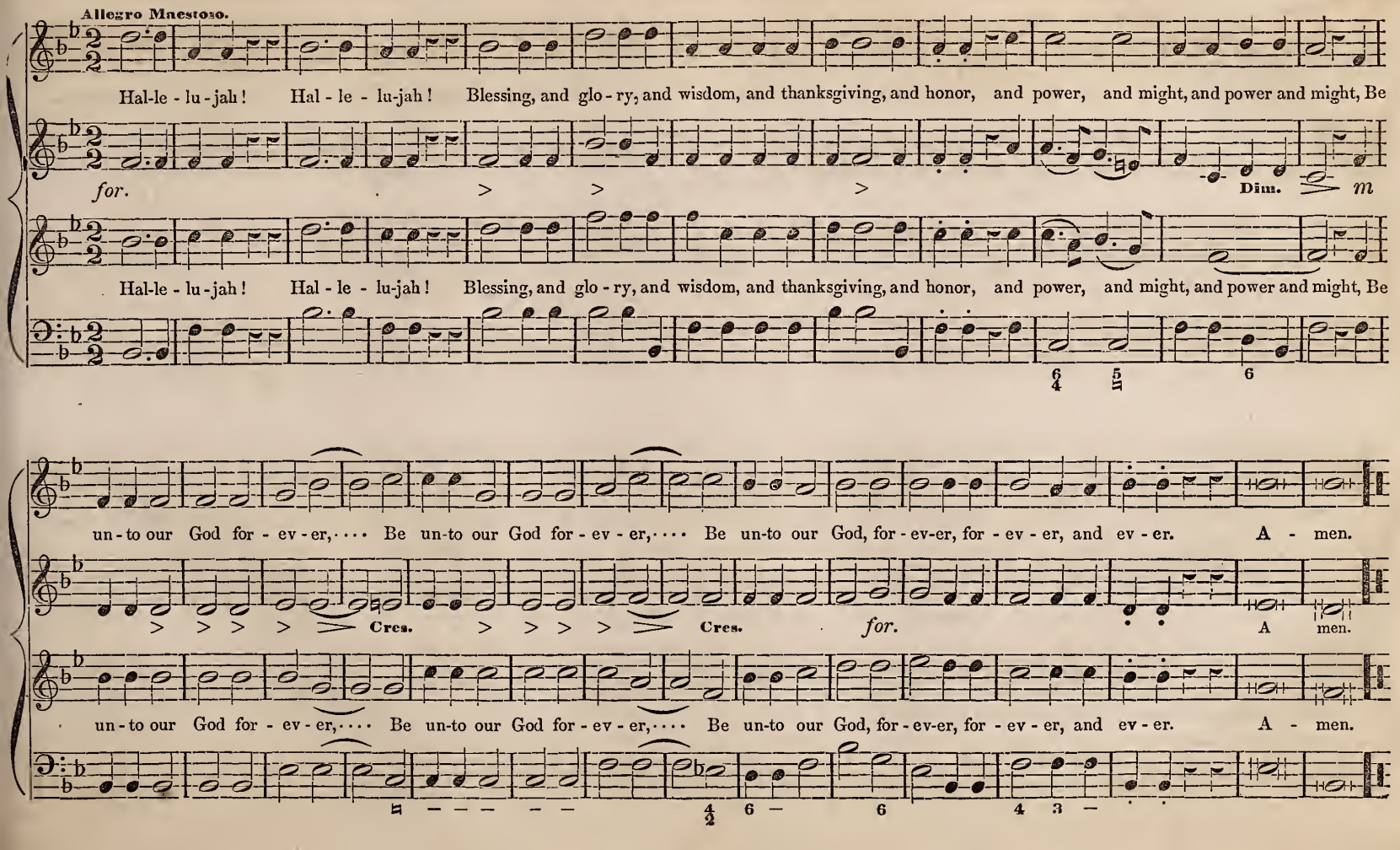

Allegro.
The Lord our God is full of might, The winds o-bey his will; He speaks, and in his heavenly height, The roll-ing sun stands still, The roll-ing sun stands still.
f With energy.
The Lord our God is full of might, The winds o-bey his will; He speaks, and in his heavenly height, The roll-ing sun stands still, The roll-ing sun stands still.

MASON. S. M.

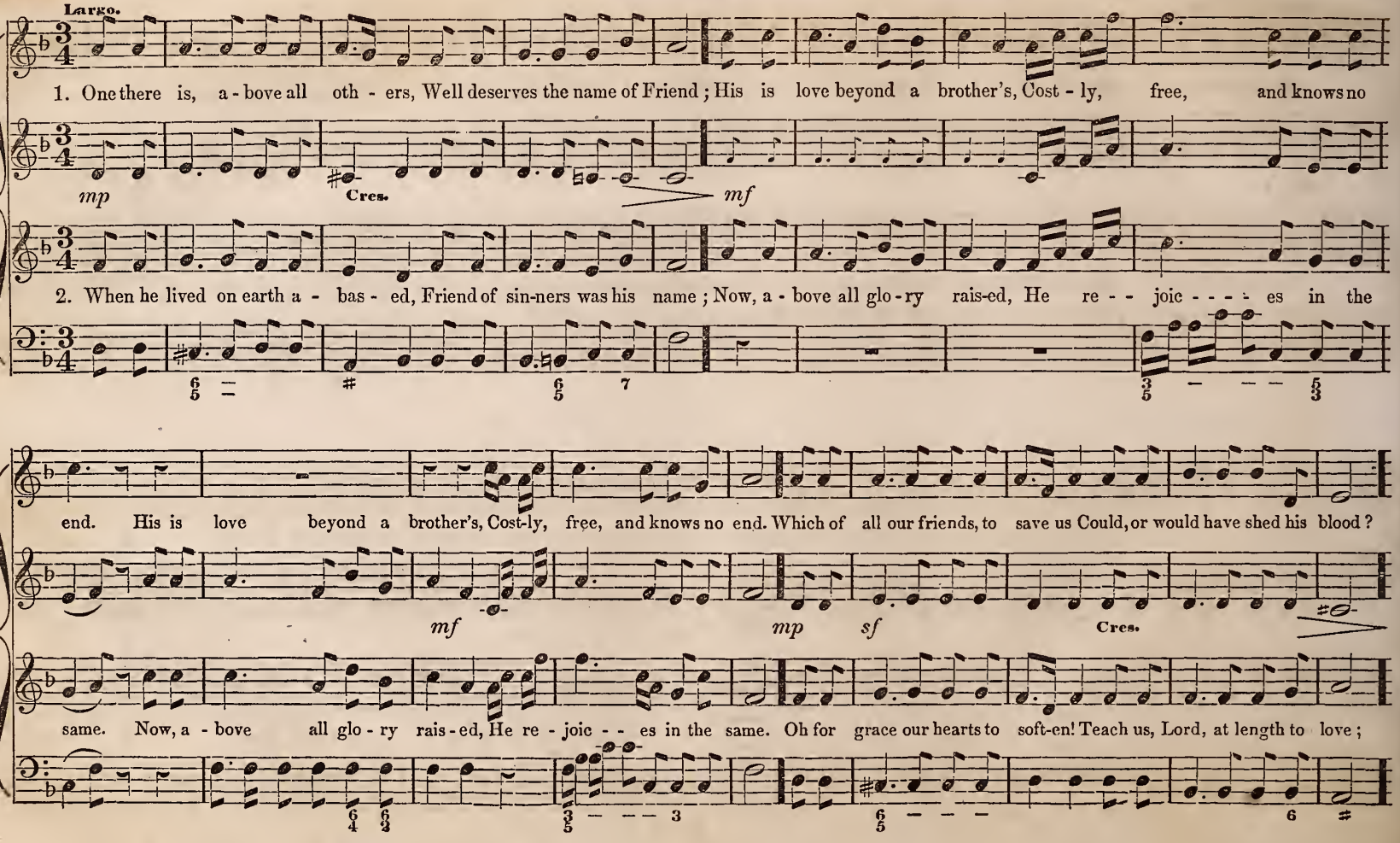
J. ZUNDEL, 1850.

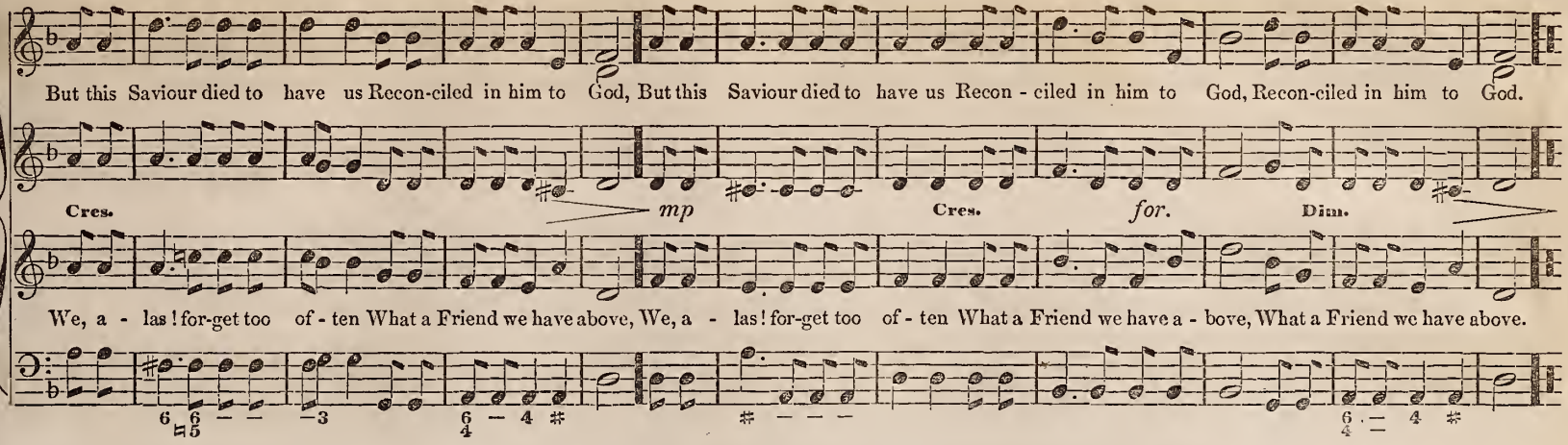

Moderato.
Sing to the Lord our God, And bless his sa-cred name; His great sal-va-tion, all a-broad, From day to night pro-claim.
f
Sing to the Lord our God, And bless his sa-cred name; His great sal-va-tion, all a-broad, From day to night pro-claim.

* Organist of the Plymouth Church, Brooklyn, N. Y. Mr. ZUNDEL was formerly organist of "St. Annen Kirche, in St. Petersburg." He was a pupil of the celebrated RINK, and is not only one of our best organists, but is also an intelligent and thoroughly educated musician, and an excellent teacher of the Piano Forte, Organ, Harmony and Counterpoint. See page 266.

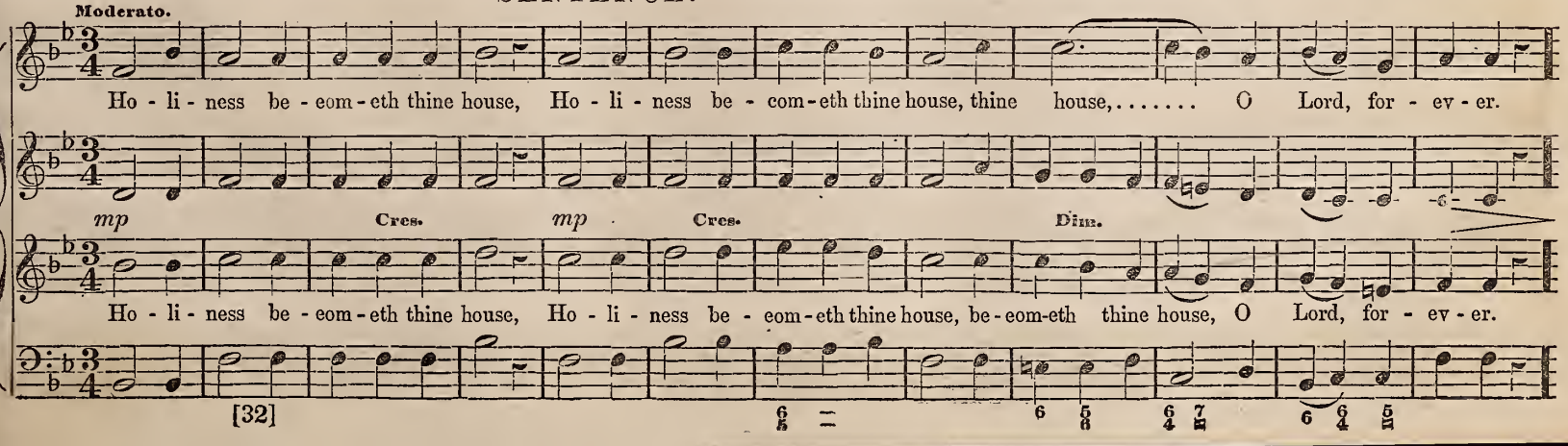

Allegro Maestoso.
Hal-le - lu - jah! Hal - le - lu-jah! Blessing, and glo - ry, and wisdom, and thanksgiving, and honor, and power, and might, and power and might, Be
for.
Dim.
m
Hal-le - lu - jah! Hal - le - lu-jah! Blessing, and glo - ry, and wisdom, and thanksgiving, and honor, and power, and might, and power and might, Be
un - to our God for - ev - er, Be un-to our God for - ev - er, Be un-to our God, for - ev-er, for - ev - er, and ev - er. A - men.
Cres.
Cres.
for.
A men.
un - to our God for - ev - er, Be un-to our God for - ev - er, Be un-to our God, for - ev-er, for - ev - er, and ev - er. A - men.

HYMN-ANTHEM. "One there is above all others."

Arranged from C. KREUTZER'S "Chapel Bell."

Largo.
1. One there is, a - bove all oth - ers, Well deserves the name of Friend; His is love beyond a brother's, Cost - ly, free, and knows no
mp
Cres.
mf
2. When he lived on earth a - bas - ed, Friend of sin-ners was his name; Now, a - bove all glo - ry rais-ed, He re - - joic - - - es in the
end. His is love beyond a brother's, Cost-ly, free, and knows no end. Which of all our friends, to save us Could, or would have shed his blood?
mf
mp
sf
Cres.
same. Now, a - bove all glo - ry rais - ed, He re - joic - - es in the same. Oh for grace our hearts to soft-en! Teach us, Lord, at length to love;


But this Saviour died to have us Recon-ciled in him to God, But this Saviour died to have us Recon - ciled in him to God, Recon-ciled in him to God.
Cres.
mp
Cres.
for.
Dim.
We, a - las! for-get too of - ten What a Friend we have above, We, a - las! for-get too of - ten What a Friend we have a - bove, What a Friend we have above.

SENTENCE. "Holiness becometh thine house." (INTROIT.)


Moderato.
Ho - li - ness be - eom - eth thine house, Ho - li - ness be - com - eth thine house, thine house,..... O Lord, for - ev - er.
mp
Cres.
mp
Cres.
Dim.
Ho - li - ness be - eom - eth thine house, Ho - li - ness be - eom - eth thine house, be - eom-eth thine house, O Lord, for - ev - er.
[32]

Ho - li-ness, Holiness, Holiness beeometh thine house, becometh thine house, O Lord, forever, Holiness beeometh thine house forev-er. A - men.

mf Dim. *p* Dim.

Ho - li - ness, Ho - li-ness, Holiness becometh thine house, becometh thine house, O Lord, forever. Holiness beeometh thine house forev-er. A - men.

Ho - liness, Holiness, Holiness becometh thine house, becometh thine house, O Lord, forever. Holiness becometh thine house forever. A - men.

HYMN-ANTHEM. "O all ye lands, rejoice in God."

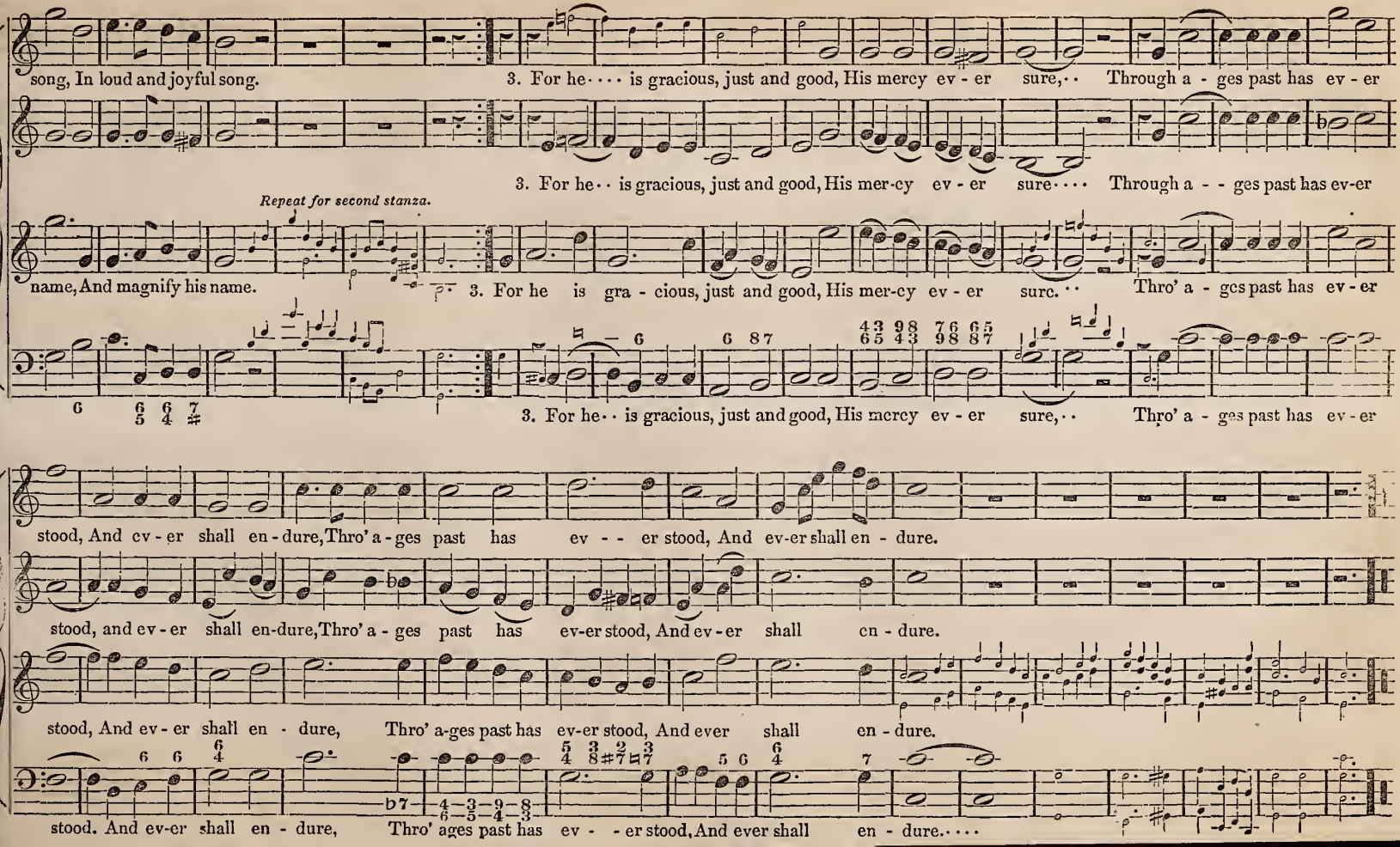
Arranged from LEOPOLD LENZ.

Allegretto. With energy.

1. O all ye lands in God rejoice; To him your thanks belong, To him your thanks belong. In strains of glad - - ness raise your voice, In loud and joyful

for. *Small notes for the Organ, or other Instruments.* **Dolce.**

2. Oh, enter ye his courts with praise; His love to all proclaim, His love to all · · · · proclaim; To God the song of tri-umph raise, And magni-fy his

Unison

song, In loud and joyful song.
3. For he · · · · is gracious, just and good, His mercy ev - er sure, · · Through a - ges past has ev - er
3. For he · · is gracious, just and good, His mer-cy ev - er sure · · · · Through a - - ges past has ev-er
Repeat for second stanza.
name, And magnify his name.
3. For he is gra - cious, just and good, His mer-cy ev - er surc. · · Thro' a - ges past has ev - er
3. For he · · is gracious, just and good, His mercy ev - er sure, · · Thro' a - ges past has ev - er
stood, And ev - er shall en - dure, Thro' a - ges past has ev - - er stood, And ev-er shall en - dure.
stood, and ev - er shall en-dure, Thro' a - ges past has ev-er stood, And ev - er shall en - dure.
stood, And ev - er shall en - dure, Thro' a-ges past has ev-er stood, And ever shall en - dure.
stood. And ev-er shall en - dure, Thro' ages past has ev - - er stood, And ever shall en - dure. · · · ·

HYMN-ANTHEM. "Welcome, sweet day of rest."

Arranged from GLUCK.

Andante. Dim. - - - *mf*

1. Welcome, sweet day of rest, That saw the Lord a - - rise; Welcome to this re - - viv - - ing breast, And
3. One day, a - - mid the place Where God my Sa - viour's been, Is sweeter than ten thou - sand days Of

1. Wel-come, sweet day of rest, That saw the Lord a - - rise; Welcome to this re - - viv - ing breast, And these re-
2. One day, a - - mid the place Where God my Sa-viour's been, Is sweeter than ten thou - sand days Of pleasure

1. Wel-come, sweet day of rest, That saw the Lord a - - rise; Wel - come · · to this re - viv - - - - - - ing breast, And these
3. One day, a - mid the place Where God my Sa - viour's been, Is sweet - - er than ten thou - - - - - sand days Of pleas-

1. Wel-come, sweet day of rest, That saw the Lord a - rise; Wel - come to this re - - viv - - ing breast, And
3. One day, a - - mid the place Where God my Sa - viour's been, Is sweet - - er than ten thou - sand days Of

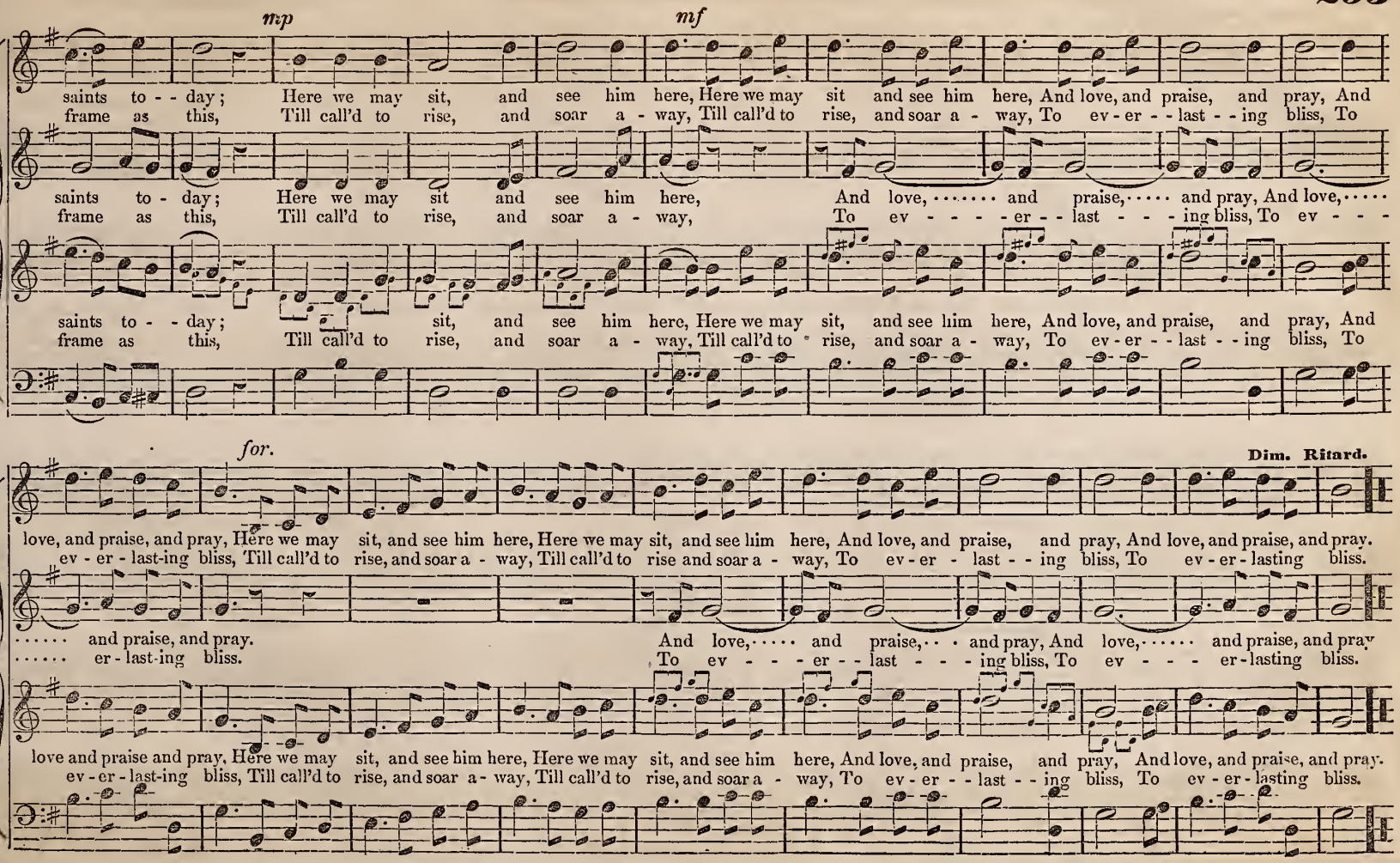
mp *for.*

these re-joic-ing eyes, And these · · · · · re - joic - - - - ing eyes! 2. Je - sus him - self comes near, And feasts his
pleasure and of sin, Of pleas - - - ure and · · · · · · · of sin. 4. My will - ing soul would stay In such a

joic - - ing eyes, Welcome to this re - viv-ing breast And these re-joic - ing eyes! 2. Je - sus him - self come near, He feasts his
and of sin, Is sweet-er than ten thousand days Of pleasure and of sin. 4. My will - ing soul would stay In such a

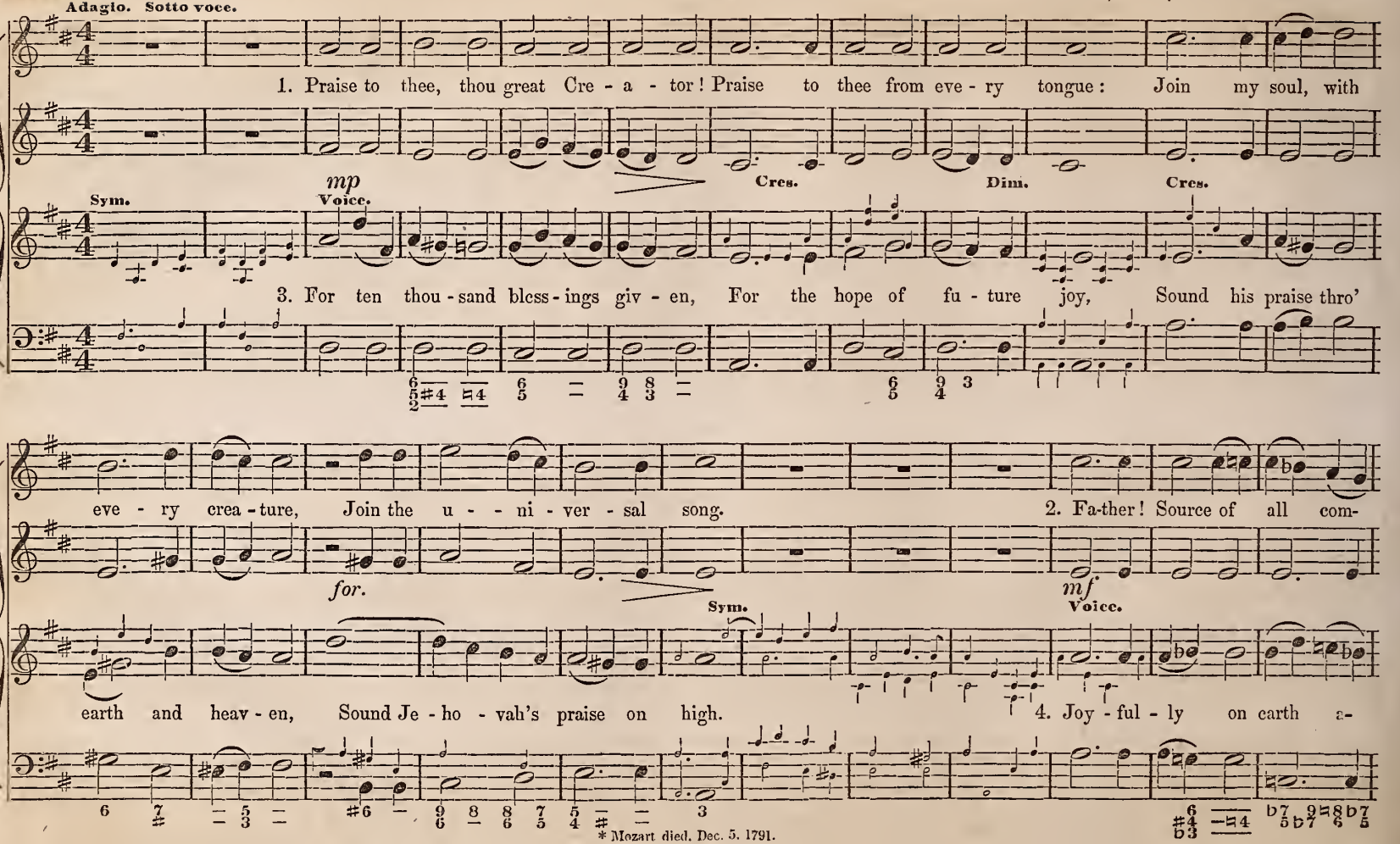
· · · · · re-joic - ing eyes, Welcome to this re - viv-ing breast, And these re-joic - ing eyes. 2. Je - sus him - self comes near, He feasts his
- - - ure and of sin, Is sweeter than ten thousand days Of pleasure and of sin. 4. My will - ing soul would stay In such a

these re-joic - ing eyes, And these · · · · · · · · · · · · · · · · · · re - joic - ing eyes. 2. Je - sus him - self comes near. And feasts his
pleas-ure and of sin, Of pleas - - - - - - - - - ure and of sin. 4. My will - ing soul would stay In such a

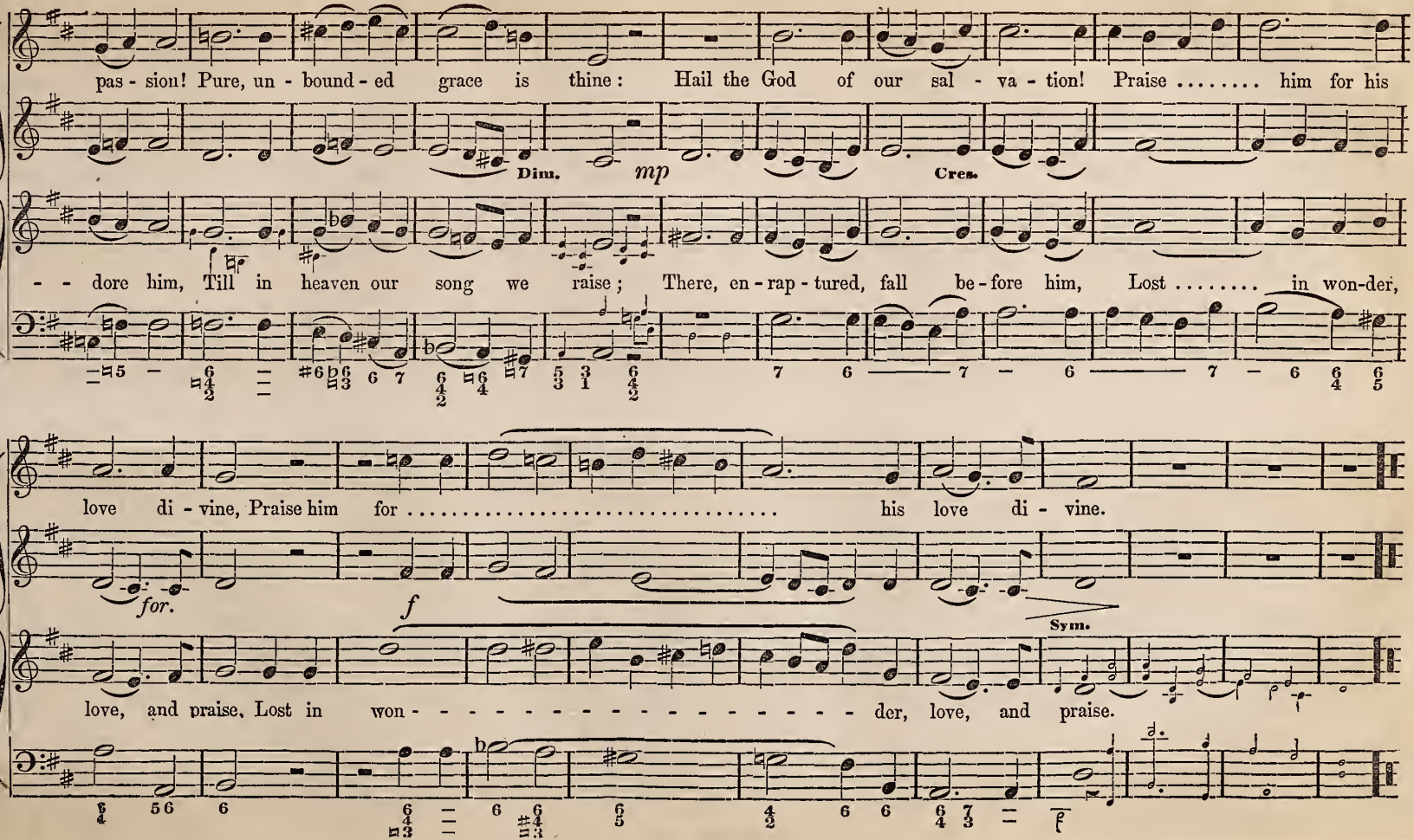

mp
mf
saints to - - day; Here we may sit, and see him here, Here we may sit and see him here, And love, and praise, and pray, And
frame as this, Till call'd to rise, and soar a - way, Till call'd to rise, and soar a - way, To ev - er - - last - - ing bliss, To
saints to - day; Here we may sit and see him here, And love, ... and praise, ... and pray, And love, ...
frame as this, Till call'd to rise, and soar a - way, To ev - - - - er - - last - - - ing bliss, To ev - - -
saints to - - day; sit, and see him here, Here we may sit, and see him here, And love, and praise, and pray, And
frame as this, Till call'd to rise, and soar a - way, Till call'd to rise, and soar a - way, To ev - er - - last - - ing bliss, To
for.
Dim. Ritard.
love, and praise, and pray, Here we may sit, and see him here, Here we may sit, and see him here, And love, and praise, and pray, And love, and praise, and pray.
ev - er - last-ing bliss, Till call'd to rise, and soar a - way, Till call'd to rise and soar a - way, To ev - er - last - - ing bliss, To ev - er - lasting bliss.
..... and praise, and pray.
..... er - last-ing bliss.
And love, ... and praise, .. and pray, And love, ... and praise, and pray
To ev - - - - er - - last - - - ing bliss, To ev - - - - er - lasting bliss.
love and praise and pray, Here we may sit, and see him here, Here we may sit, and see him here, And love, and praise, and pray, And love, and praise, and pray.
ev - er - last-ing bliss, Till call'd to rise, and soar a - way, Till call'd to rise, and soar a - way, To ev - er - - last - - ing bliss, To ev - er - lasting bliss.

HYMN-ANTHEM. "Praise to thee, thou great Creator."

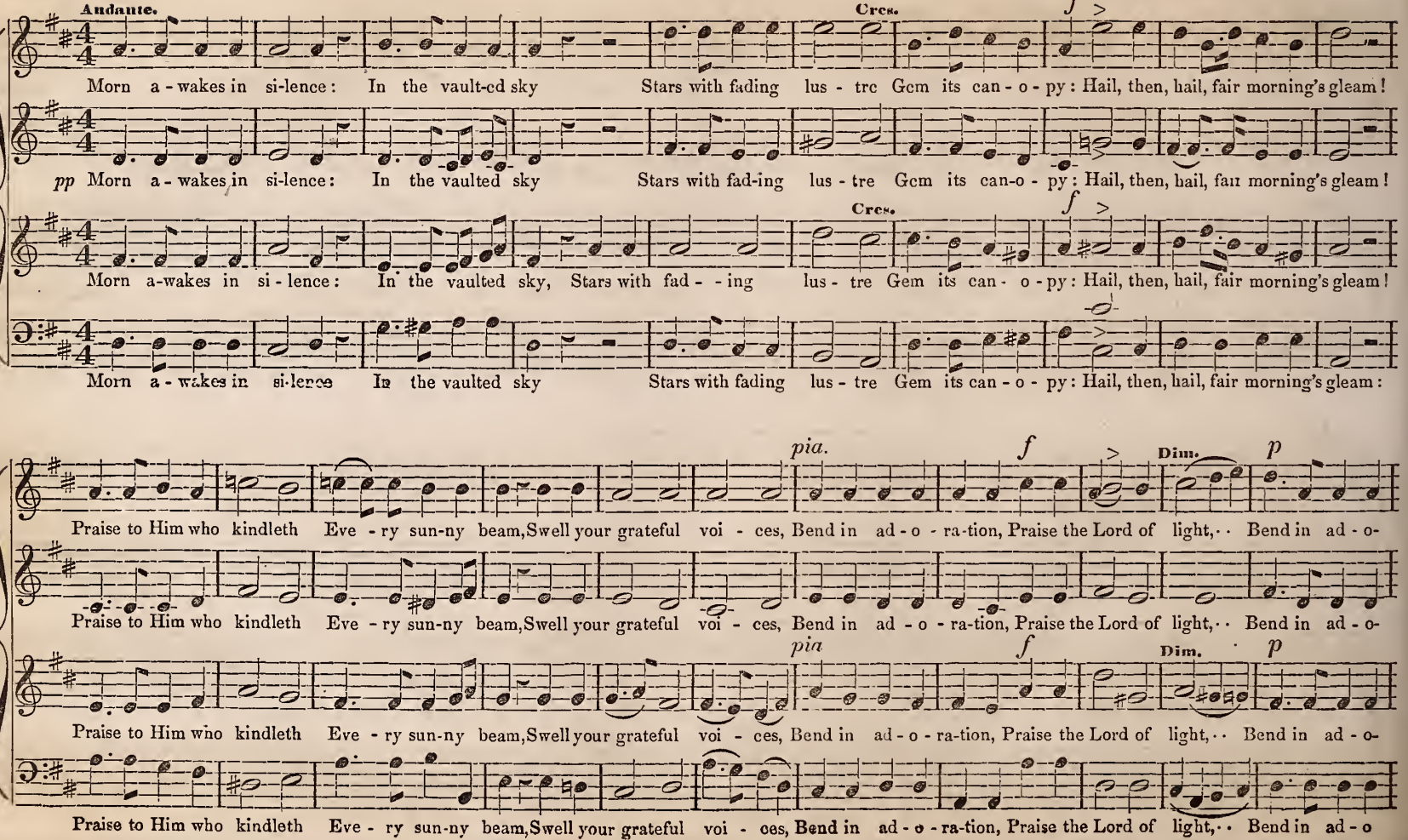
"Ave verum corpus," composed at Baden, June 18, 1791, by Mozart. *


Adagio. Sotto voce.
1. Praise to thee, thou great Cre - a - tor! Praise to thee from eve - ry tongue: Join my soul, with
mp
Sym.
Voice.
Cres.
Dim.
Cres.
3. For ten thou - sand bless - ings giv - en, For the hope of fu - ture joy, Sound his praise thro'
eve - ry crea - ture, Join the u - - ni - ver - sal song.
2. Fa-ther! Source of all com-
for.
mf
Sym.
Voice.
earth and heav - en, Sound Je - ho - vah's praise on high.
4. Joy - ful - ly on earth a-

* Mozart died, Dec. 5, 1791.


pas - sion! Pure, un - bound - ed grace is thine: Hail the God of our sal - va - tion! Praise ..... him for his
Dim.
mp
Cres.
- - dore him, Till in heaven our song we raise; There, en - rap - tured, fall be - fore him, Lost ..... in won-der,
love di - vine, Praise him for ..... his love di - vine.
for.
f
Sym.
love, and praise, Lost in won - - - - - - - - - - - - - - - - - der, love, and praise.

SWISS MORNING HYMN. "Morn awakes in silence."

FRANZ. ATB. 1842.

Andante.
Cres.
f
Morn a - wakes in si-lence: In the vault-ed sky Stars with fading lus - tre Gem its can - o - py: Hail, then, hail, fair morning's gleam!
pp
Morn a - wakes in si-lence: In the vaulted sky Stars with fad-ing lus - tre Gem its can-o - py: Hail, then, hail, fair morning's gleam!
Cres.
f
Morn a-wakes in si - lence: In the vaulted sky, Stars with fad - - ing lus - tre Gem its can - o - py: Hail, then, hail, fair morning's gleam!
Morn a - wakes in si-lence In the vaulted sky Stars with fading lus - tre Gem its can - o - py: Hail, then, hail, fair morning's gleam:
pia.
f
Dim.
p
Praise to Him who kindleth Eve - ry sun-ny beam, Swell your grateful voi - ces, Bend in ad - o - ra-tion, Praise the Lord of light, · · Bend in ad - o-
Praise to Him who kindleth Eve - ry sun-ny beam, Swell your grateful voi - ces, Bend in ad - o - ra-tion, Praise the Lord of light, · · Bend in ad - o-
pia
f
Dim.
p
Praise to Him who kindleth Eve - ry sun-ny beam, Swell your grateful voi - ces, Bend in ad - o - ra-tion, Praise the Lord of light, · · Bend in ad - o-
Praise to Him who kindleth Eve - ry sun-ny beam, Swell your grateful voi - ces, Bend in ad - o - ra-tion, Praise the Lord of light, · · Bend in ad - o

Cres. *f*

ra - tion, Praise the Lord of light, Lord of eve - ry land and nation, Thron'd in boundless might, Thron'd in boundless might, in boundless might. might.

ra - tion, Praise the Lord of light, Lord of eve - ry land and nation, Thron'd in boundless might, Thron'd in boundless might, in boundless might. might.

Cres. *f*

ra - tion, Praise the Lord of light, Lord of eve - ry land and nation, Thron'd in boundless might, Thron'd in boundless might, in boundless might. might.

ra - tion, Praise the Lord of light, Lord of eve - ry land and nation, Thron'd in boundless might, Thron'd in bound - - - - less might. might.

HYMN-ANTHEM. "Far from my thoughts, vain world, begone."

Arranged from a German Chorus.

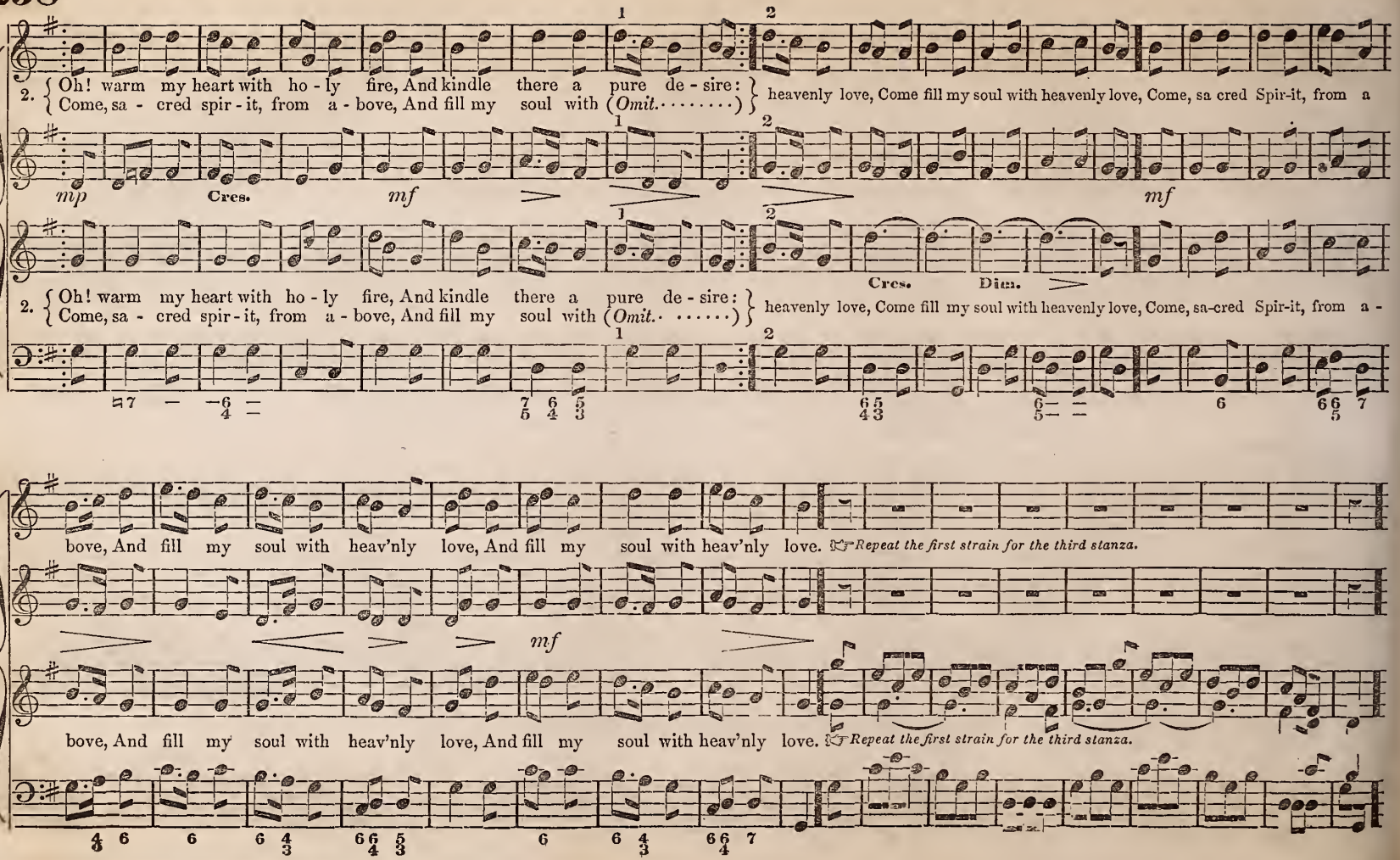
Andante.

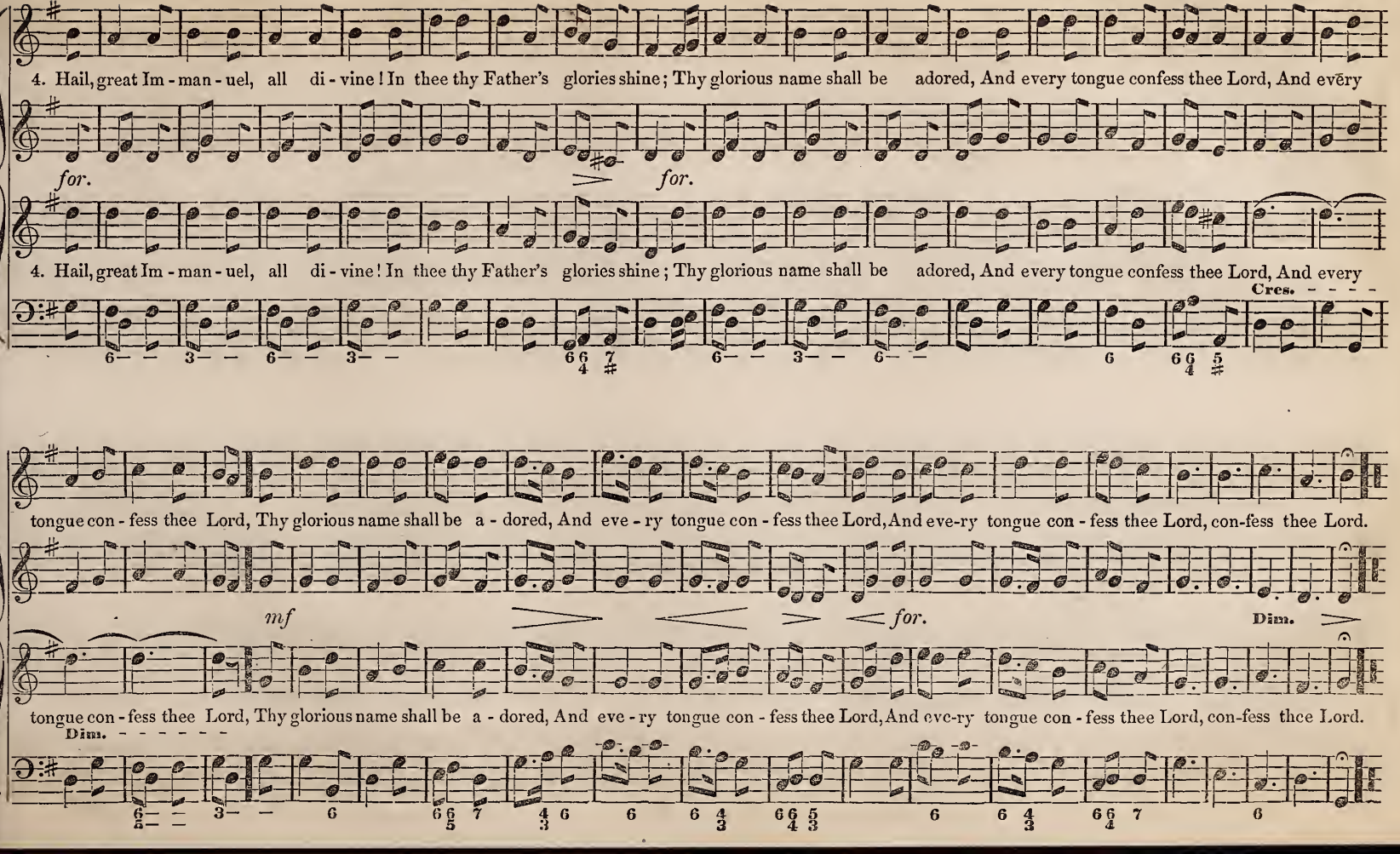
1. { Far from my tho'ts, vain world, be gone; Let my re - li - gious hours a - lone; }
{ Fain would my eyes my Sa - viour see; I wait a vis - it, Lord, from thee. }

Mezzo.

3. { Blest Je - sus, what de - lic - ious fare! How sweet thy en - ter - tain-ments are! }
{ Nev - er did an - gels taste a - bove Re - deem - ing grace and dy - ing love. }

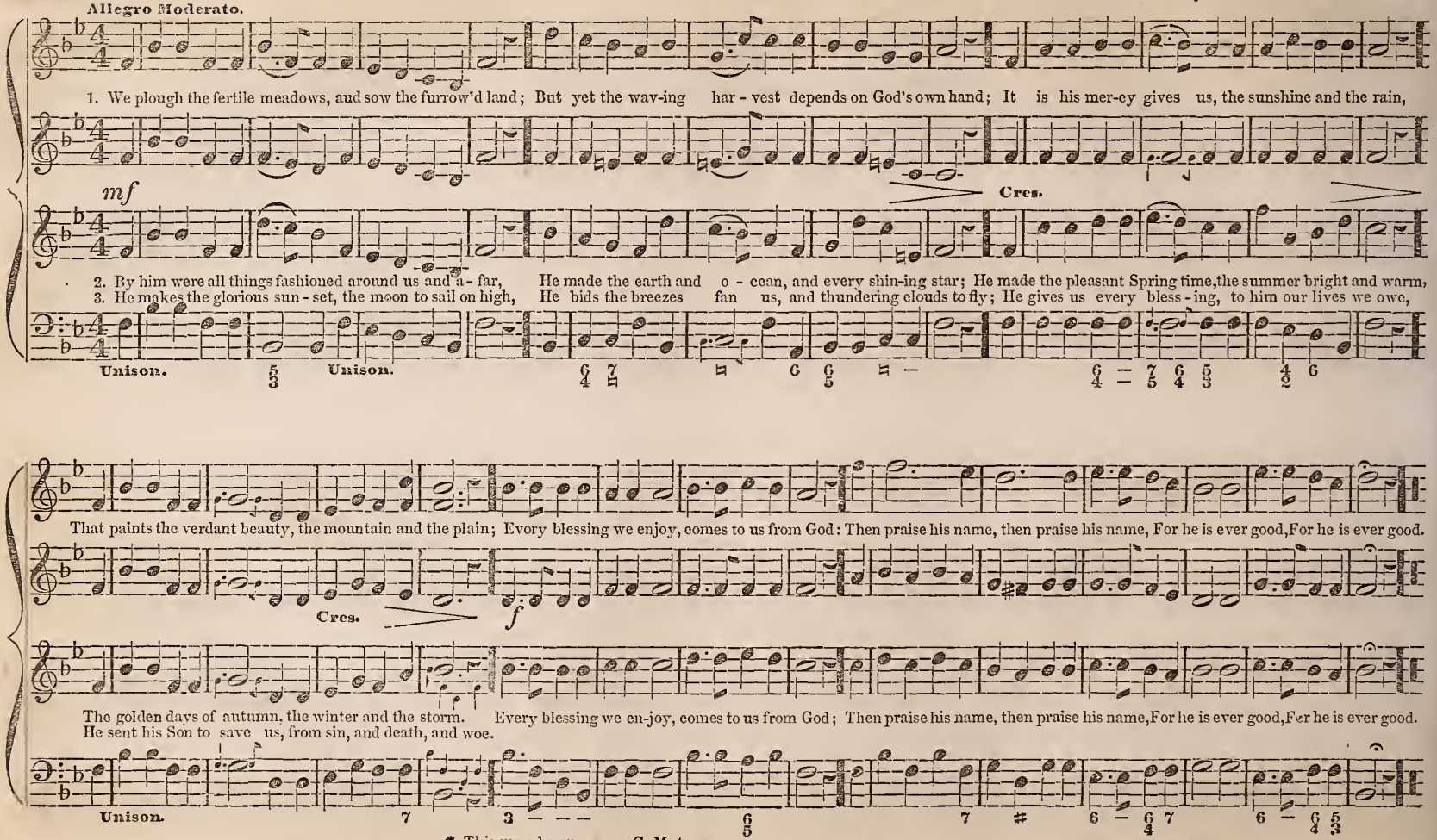
To page 259 for 4th stanza.


2. Oh! warm my heart with ho - ly fire, And kindle there a pure de - sire:
Come, sa - cred spir - it, from a - bove, And fill my soul with (Omit.) heavenly love, Come fill my soul with heavenly love, Come, sa cred Spir-it, from a
mp
Cres.
mf
mf
2. Oh! warm my heart with ho - ly fire, And kindle there a pure de - sire:
Come, sa - cred spir - it, from a - bove, And fill my soul with (Omit.) heavenly love, Come fill my soul with heavenly love, Come, sa-cred Spir-it, from a -
Cres.
Dim.
bove, And fill my soul with heav'nly love, And fill my soul with heav'nly love. ☞Repeat the first strain for the third stanza.
mf
bove, And fill my soul with heav'nly love, And fill my soul with heav'nly love. ☞Repeat the first strain for the third stanza.


4. Hail, great Im - man - uel, all di - vine! In thee thy Father's glories shine; Thy glorious name shall be adored, And every tongue confess thee Lord, And evēry
for.
for.
4. Hail, great Im - man - uel, all di - vine! In thee thy Father's glories shine; Thy glorious name shall be adored, And every tongue confess thee Lord, And every
Cres.
tongue con - fess thee Lord, Thy glorious name shall be a - dored, And eve - ry tongue con - fess thee Lord, And eve-ry tongue con - fess thee Lord, con-fess thee Lord.
mf
for.
Dim.
tongue con - fess thee Lord, Thy glorious name shall be a - dored, And eve - ry tongue con - fess thee Lord, And eve-ry tongue con - fess thee Lord, con-fess thee Lord.
Dim.

THANKSGIVING HYMN. "We plough the fertile meadows."*

Arranged from J. A. P. SCHULZE.
Words translated by Rev. S. F. SMITH.


Allegro Moderato.
1. We plough the fertile meadows, and sow the furrow'd land; But yet the wav-ing har - vest depends on God's own hand; It is his mer-cy gives us, the sunshine and the rain,
mf
Cres.
2. By him were all things fashioned around us and a - far, He made the earth and o - cean, and every shin-ing star; He made the pleasant Spring time, the summer bright and warm,
3. He makes the glorious sun - set, the moon to sail on high, He bids the breezes fan us, and thundering clouds to fly; He gives us every bless - ing, to him our lives we owe,
Unison.
Unison.
That paints the verdant beauty, the mountain and the plain; Every blessing we enjoy, comes to us from God: Then praise his name, then praise his name, For he is ever good, For he is ever good.
Cres.
f
The golden days of autumn, the winter and the storm. Every blessing we en-joy, comes to us from God; Then praise his name, then praise his name, For he is ever good, For he is ever good.
He sent his Son to save us, from sin, and death, and woe.
Unison.

* This may be sung as a C. M. tune.

HYMN-ANTHEM. "God is love."

Originally written as a Duet for Treble voices, by GEO. JAMES WEBB.

Andante.

1. 'Tis sweet when cloudless suns a-rise, As thro' the vale we move, But oh, more sweet to re - cog-nize, Thro' drea-ry nights and star - less skies, The

mp

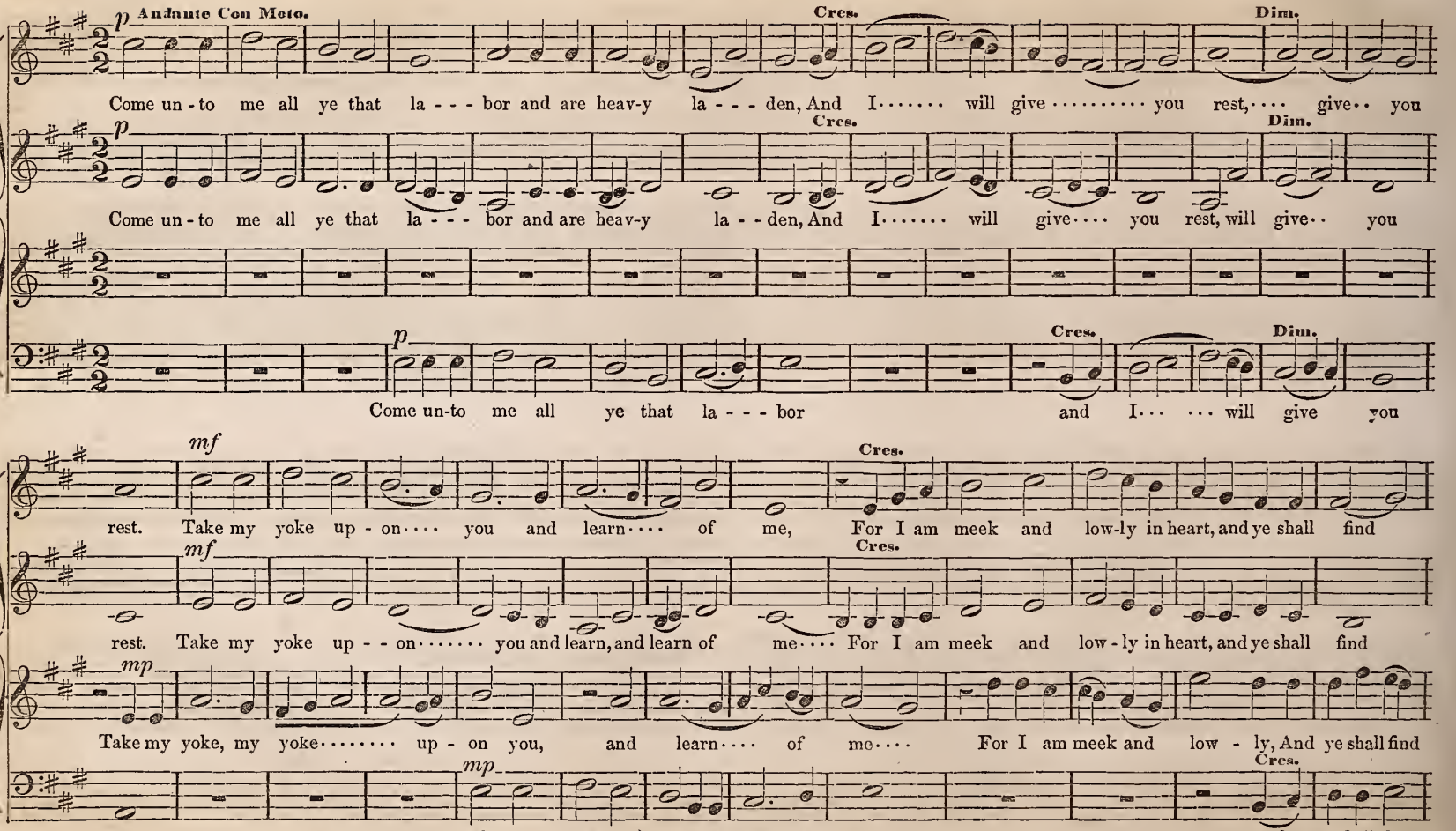
2. I hail the breeze that soft and clear, Wafts influence from above; But chief the storm de - light-ed hear, While breathes o'er faith's at-ten-tive ear, The
3. Thou canst not weep, frail child of clay, Such blessings taught to prove; Each cloud, that dims thy up-ward way, Shall more endear the glo - rious day, That

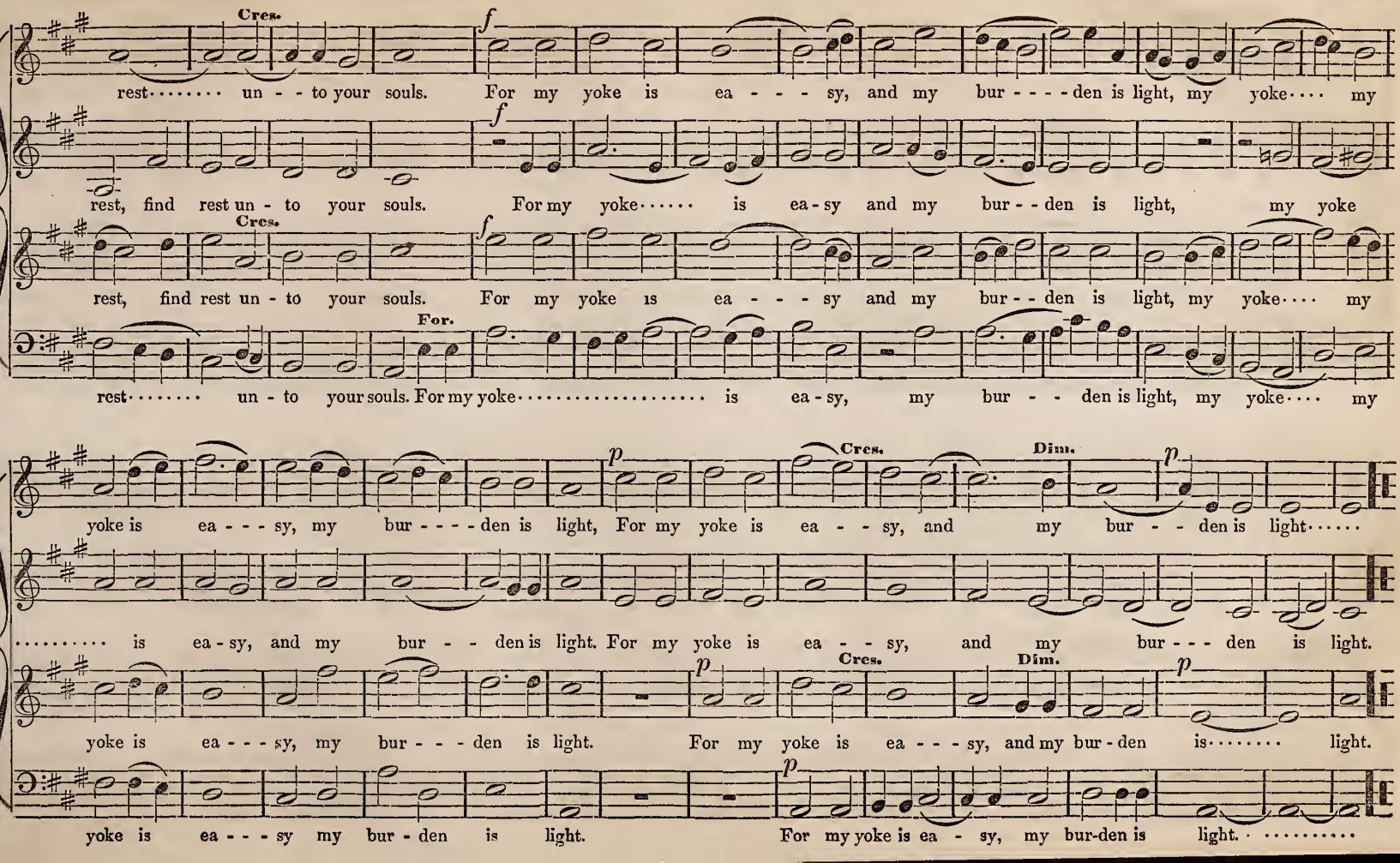
smiling face of love, But oh, more sweet, to re-cog-nize, Thro' dreary nights and starless skies, The smiling face of love, of love, The smiling face of love.

whispering voice of love, But chief the storm de - lighted hear, While breathes o'er faith's attentive ear, The whispering voice of love, of love, The whispering voice of love.
yields the land of love, Shall more en - dear the glo - rious day, Shall more endear the glorious day, That yields the land of love, of love, That yields the land of love.

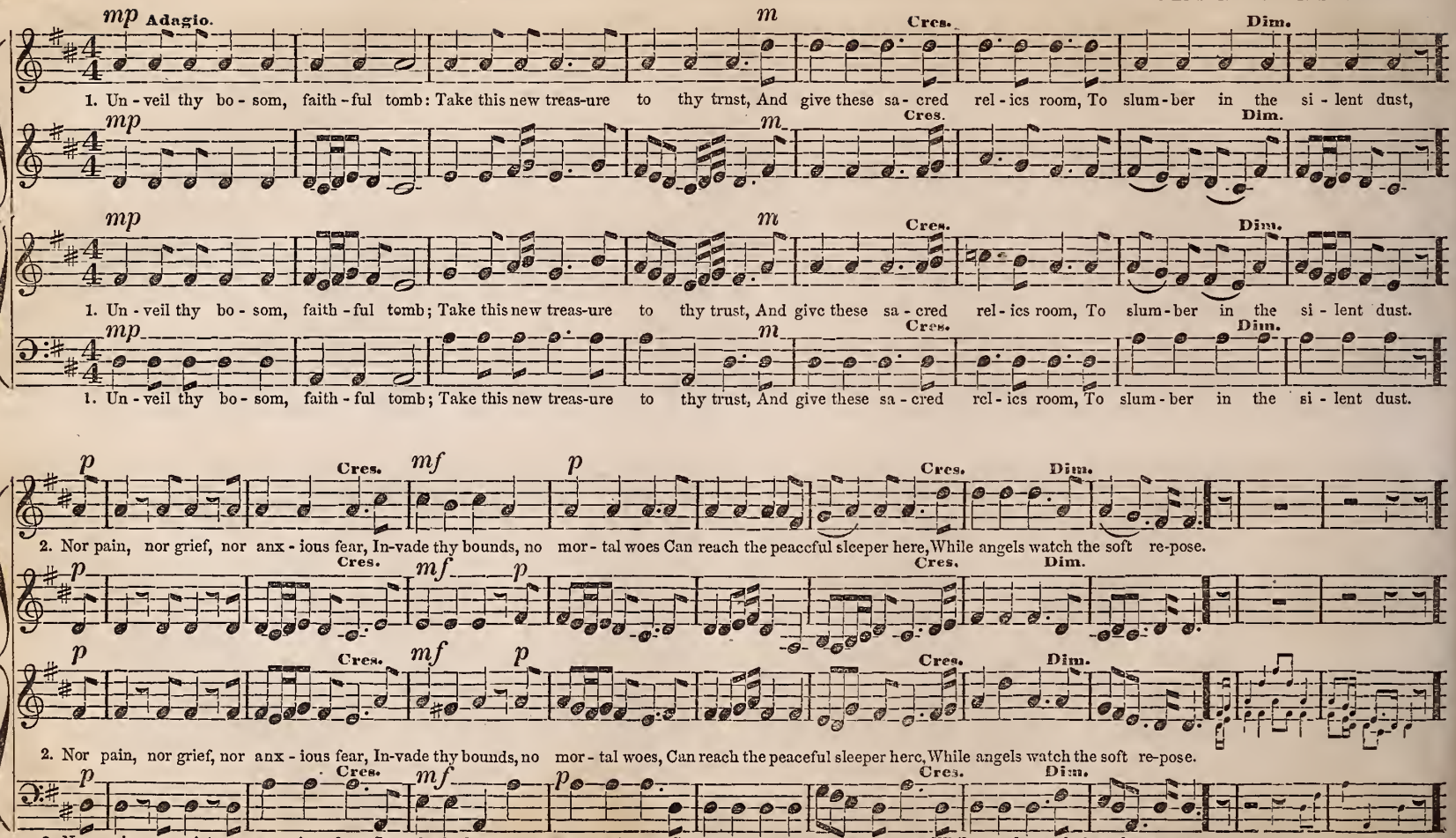
In this copy the treble and alto remain unaltered, so that the piece may be sung as a Duet, if preferred. Published in this work by permission.

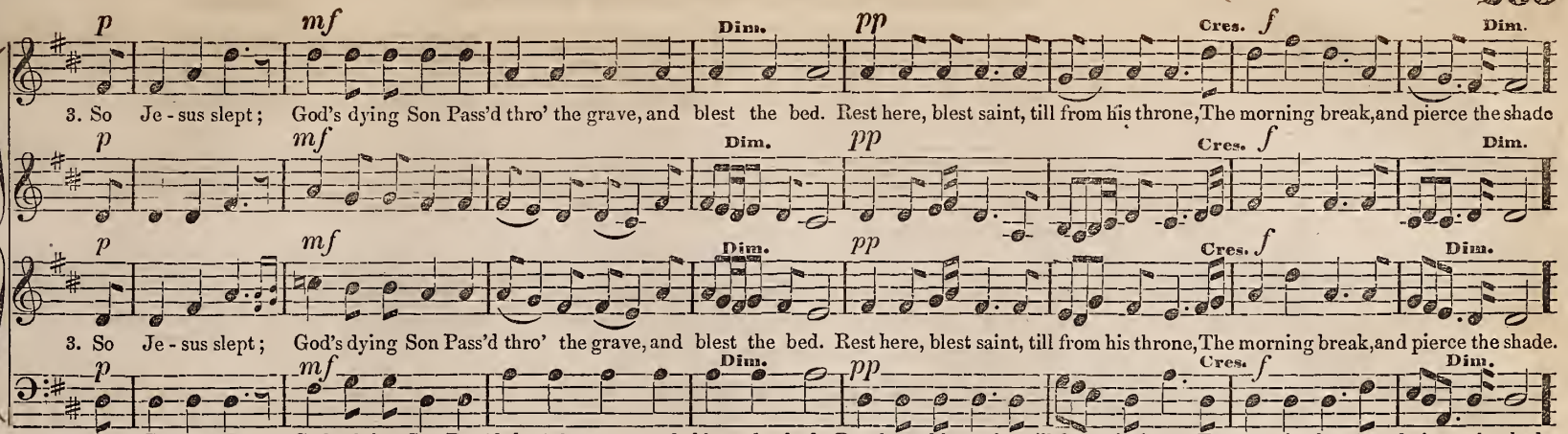
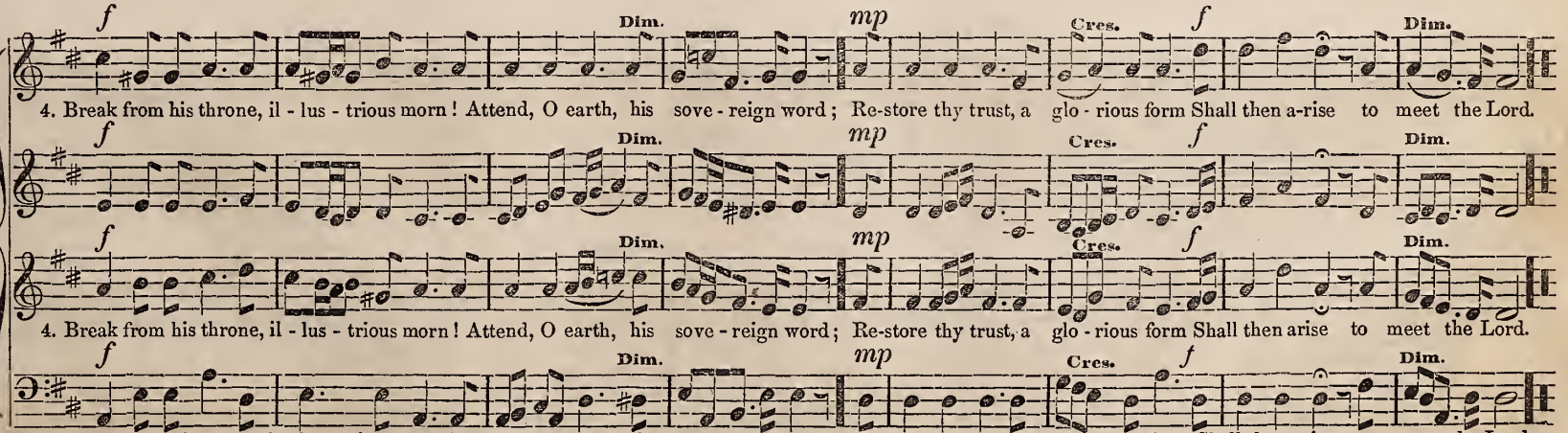
MOTET. (BREVIS.) "Come unto me."

MENDELSSOHN:
Adapted to these words for this work. *

p Andante Con Moto.
Cres.
Dim.
Come un-to me all ye that la - - - bor and are heav-y la - - - den, And I..... will give ..... you rest,.... give.. you
p
Cres.
Dim.
Come un-to me all ye that la - - - bor and are heav-y la - - den, And I..... will give.... you rest, will give.. you
p
Cres.
Dim.
Come un-to me all ye that la - - - bor and I... ... will give you
mf
Cres.
rest. Take my yoke up - on.... you and learn.... of me, For I am meek and low-ly in heart, and ye shall find
mf
Cres.
rest. Take my yoke up - - on..... you and learn, and learn of me.... For I am meek and low - ly in heart, and ye shall find
mp
Take my yoke, my yoke..... up - on you, and learn.... of me.... For I am meek and low - ly, And ye shall find
mp
Cres.
rest. Take my yoke up - on you and learn of me, and ye shall find

* *Original words. "Denn der Herr ist freundlich, und seine Gnad' und Wahrheit waltet ewig." Ps. 100. 5.*

Cres.
f
rest · · · · · · · un - - to your souls. For my yoke is ea - - - sy, and my bur - - - - den is light, my yoke · · · · my
f
rest, find rest un - to your souls. For my yoke · · · · · · is ea - sy and my bur - - den is light, my yoke
Cres.
f
rest, find rest un - to your souls. For my yoke is ea - - - sy and my bur - - den is light, my yoke · · · · my
For.
rest · · · · · · · un - to your souls. For my yoke · is ea - sy, my bur - - den is light, my yoke · · · · my
p
Cres.
Dim.
p
yoke is ea - - - sy, my bur - - - - den is light, For my yoke is ea - - sy, and my bur - - den is light · · · · · ·
· · · · · · · · · is ea - sy, and my bur - - den is light. For my yoke is ea - - sy, and my bur - - - den is light.
p
Cres.
Dim.
p
yoke is ea - - - sy, my bur - - - den is light. For my yoke is ea - - - sy, and my bur - den is · · · · · · · · light.
p
yoke is ea - - - sy my bur - den is light. For my yoke is ea - sy, my bur-den is light. · · · · · · · · · · ·

HYMN-ANTHEM. "Unveil thy bosom, faithful tomb." [FUNEREAL.]

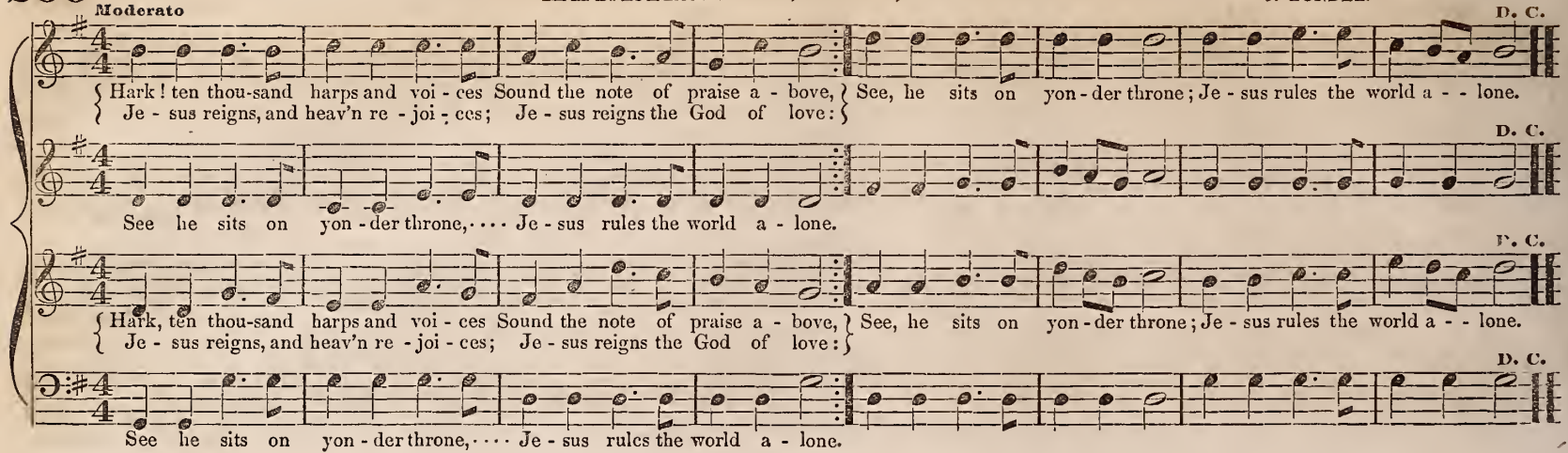
Newly arranged from HANDEL'S DEAD MARCH IN SAUL.

mp Adagio.
m
Cres.
Dim.
1. Un - veil thy bo - som, faith - ful tomb: Take this new treas-ure to thy trust, And give these sa - cred rel - ics room, To slum - ber in the si - lent dust,
mp
m
Cres.
Dim.
1. Un - veil thy bo - som, faith - ful tomb; Take this new treas-ure to thy trust, And give these sa - cred rel - ics room, To slum - ber in the si - lent dust.
mp
m
Cres.
Dim.
1. Un - veil thy bo - som, faith - ful tomb; Take this new treas-ure to thy trust, And give these sa - cred rel - ics room, To slum - ber in the si - lent dust.
p
Cres.
mf
p
Cres.
Dim.
2. Nor pain, nor grief, nor anx - ious fear, In-vade thy bounds, no mor - tal woes Can reach the peaceful sleeper here, While angels watch the soft re-pose.
p
Cres.
mf
p
Cres.
Dim.
2. Nor pain, nor grief, nor anx - ious fear, In-vade thy bounds, no mor - tal woes, Can reach the peaceful sleeper here, While angels watch the soft re-pose.
p
Cres.
mf
p
Cres.
Dim.
2. Nor pain, nor grief nor anx - ious fear, In-vade thy bounds, no mor - tal woes, Can reach the peaceful sleeper here, While angels watch the soft re-pose.


p mf Dim. pp Cres. f Dim.
3. So Je - sus slept; God's dying Son Pass'd thro' the grave, and blest the bed. Rest here, blest saint, till from his throne, The morning break, and pierce the shade
p mf Dim. pp Cres. f Dim.
3. So Je - sus slept; God's dying Son Pass'd thro' the grave, and blest the bed. Rest here, blest saint, till from his throne, The morning break, and pierce the shade.
p mf Dim. pp Cres. f Dim.
3. So Je - sus slept; God's dying Son Pass'd thro' the grave, and blest the bed. Rest here, blest saint, till from his throne, The morning break, and pierce the shade.

f Dim. mp Cres. f Dim.
4. Break from his throne, il - lus - trious morn! Attend, O earth, his sove - reign word; Re-store thy trust, a glo - rious form Shall then a-rise to meet the Lord.
f Dim. mp Cres. f Dim.
4. Break from his throne, il - lus - trious morn! Attend, O earth, his sove - reign word; Re-store thy trust, a glo - rious form Shall then arise to meet the Lord.
f Dim. mp Cres. f Dim.
4. Break from his throne, il - lus - trious morn! Attend, O earth, his sove - reign word; Re-store thy trust, a glo - rious form Shall then arise to meet the Lord.

MERRIAM. 8s, 7s & 7; or 8s & 7s 6 l.

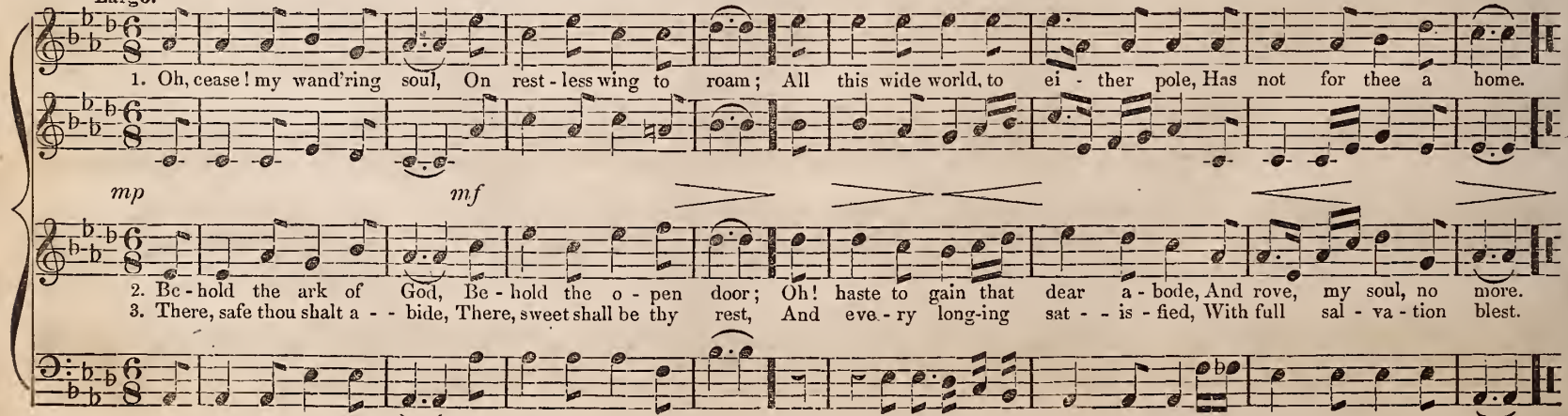
J. ZUNDEL.

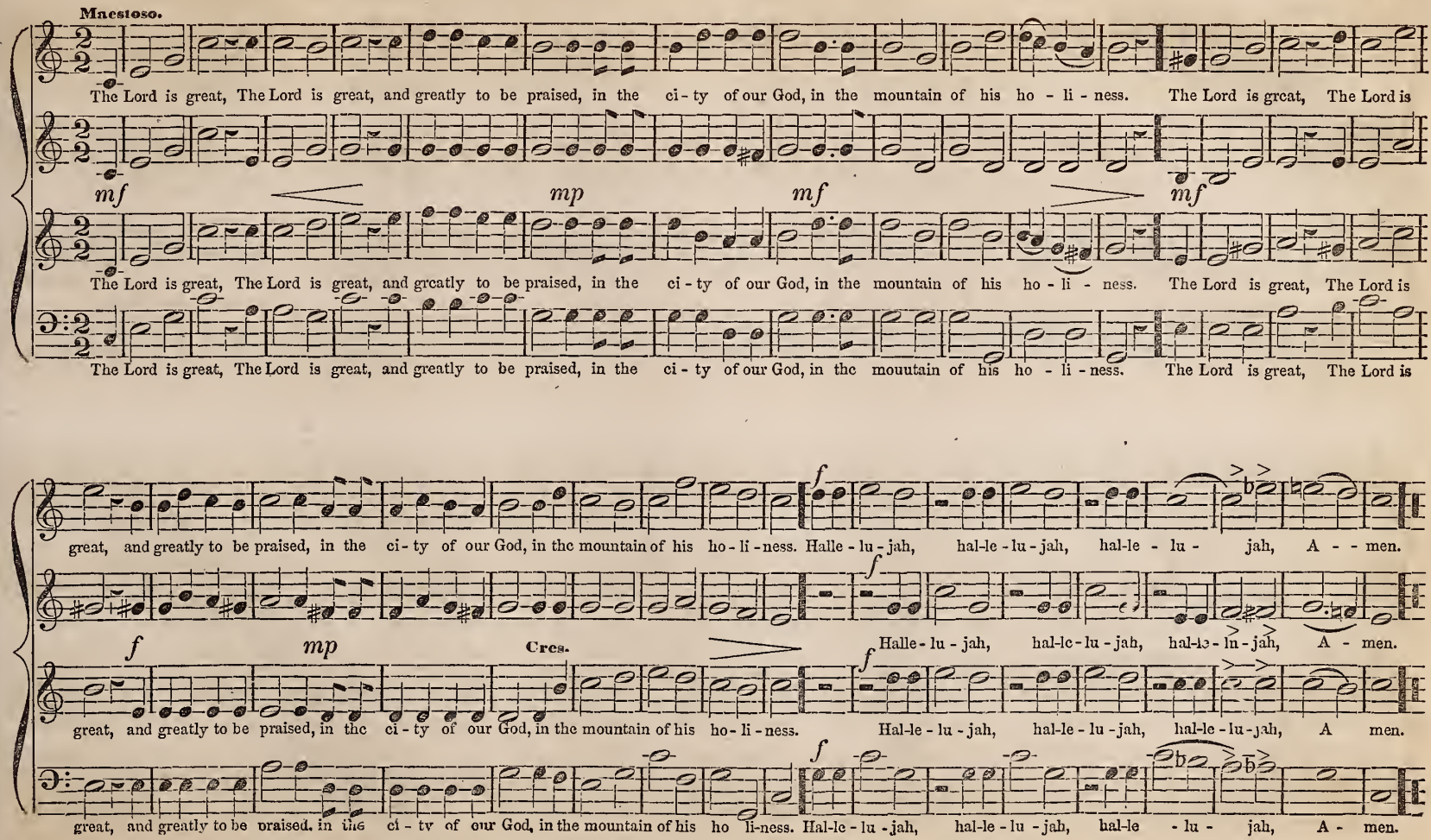
Moderato


D. C.
{ Hark! ten thou-sand harps and voi - ces Sound the note of praise a - bove, } See, he sits on yon - der throne; Je - sus rules the world a - - lone.
{ Je - sus reigns, and heav'n re - joi - ces; Je - sus reigns the God of love: }
D. C.
See he sits on yon - der throne, · · · · Je - sus rules the world a - lone.
D. C.
{ Hark, ten thou-sand harps and voi - ces Sound the note of praise a - bove, } See, he sits on yon - der throne; Je - sus rules the world a - - lone.
{ Je - sus reigns, and heav'n re - joi - ces; Je - sus reigns the God of love: }
D. C.
See he sits on yon - der throne, · · · · Je - sus rules the world a - lone.

CHILDS. S. M.

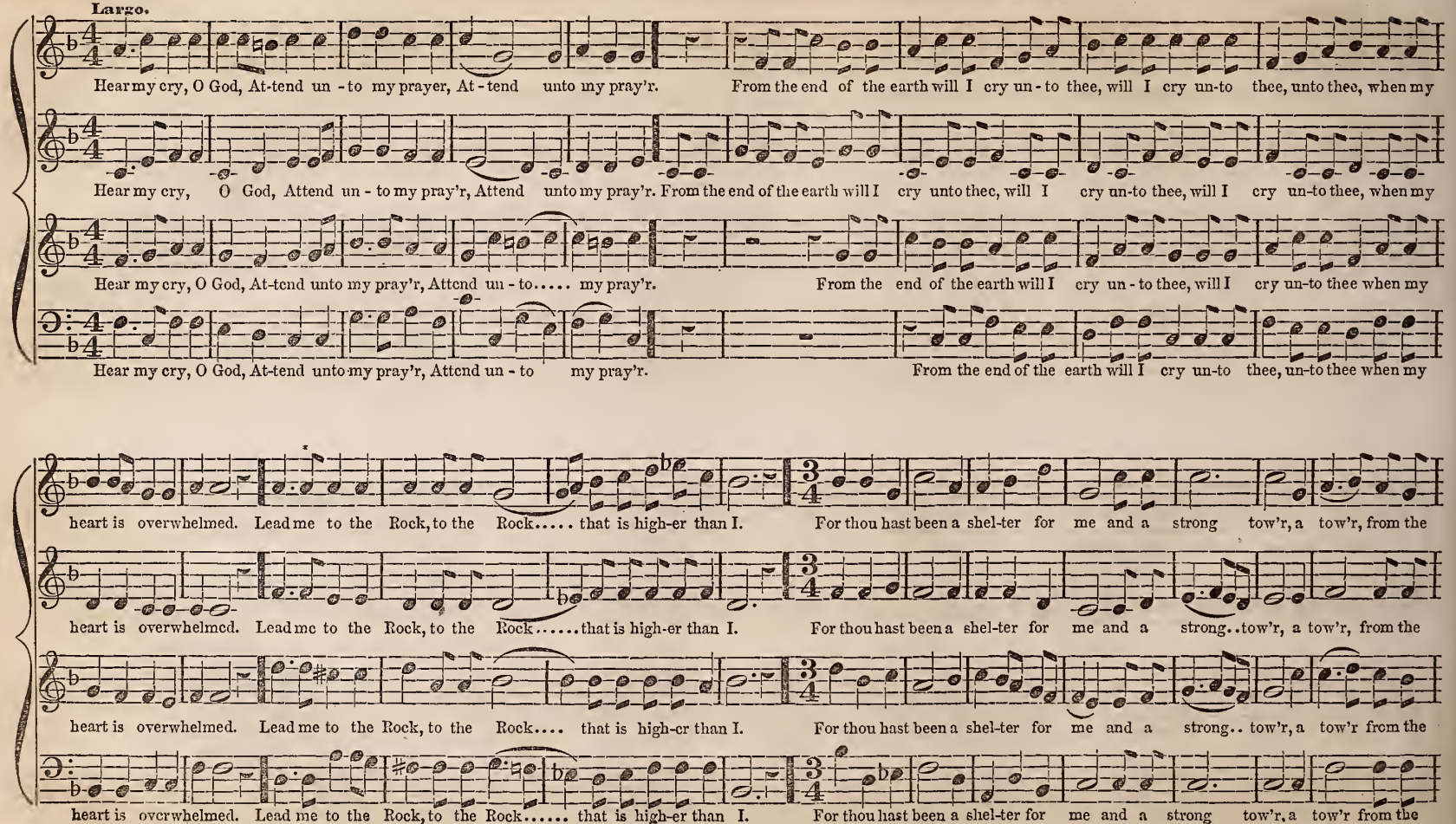
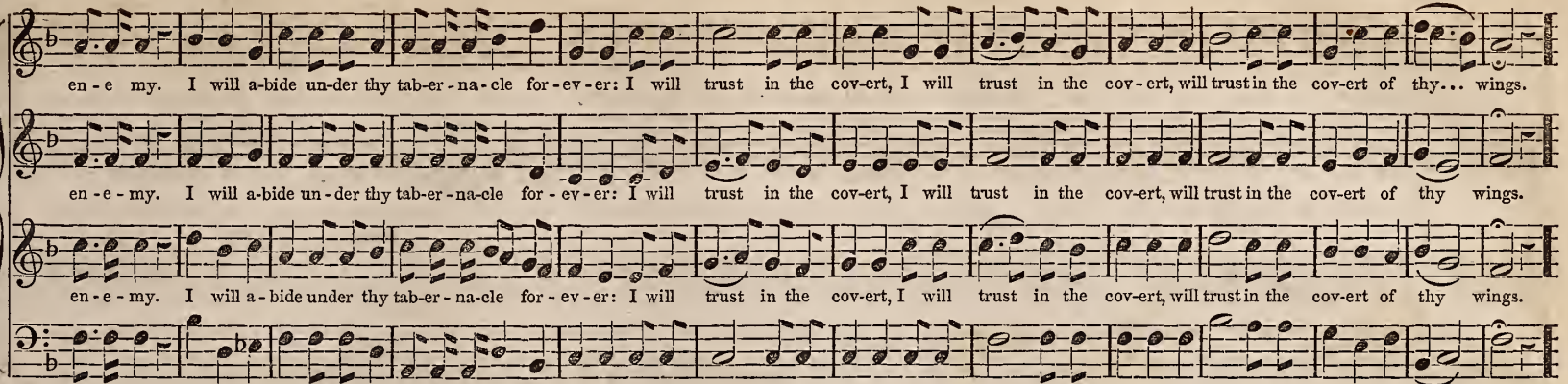
J. ZUNDEL, 1850.

Largo.

1. Oh, cease! my wand'ring soul, On rest - less wing to roam; All this wide world, to ei - ther pole, Has not for thee a home.
mp
mf
2. Be - hold the ark of God, Be - hold the o - pen door; Oh! haste to gain that dear a - bode, And rove, my soul, no more.
3. There, safe thou shalt a - - bide, There, sweet shall be thy rest, And eve - ry long-ing sat - - is - fied, With full sal - va - tion blest.

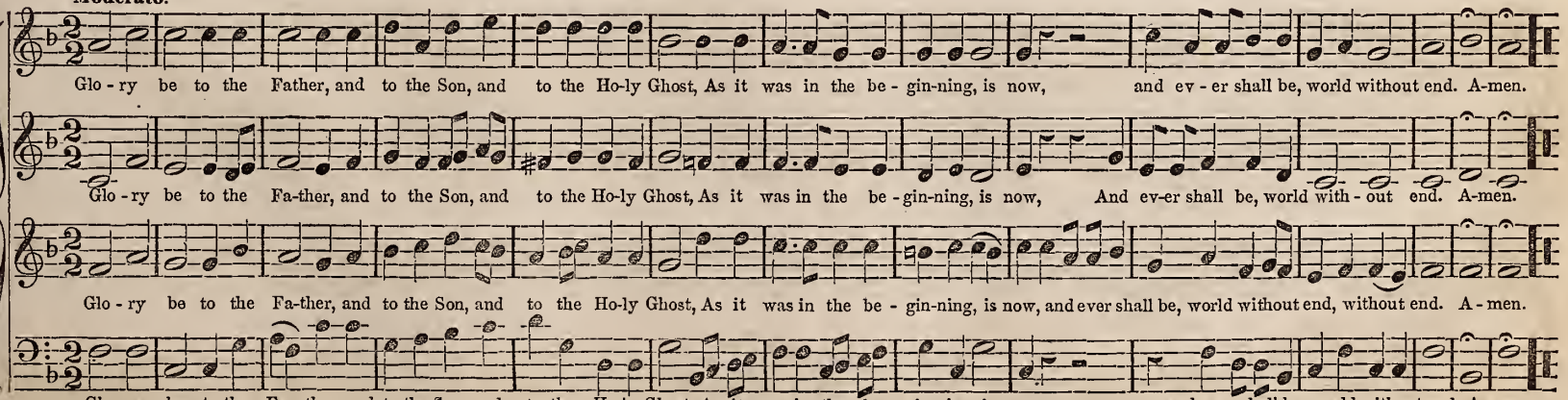

Maestoso.
The Lord is great, The Lord is great, and greatly to be praised, in the ci - ty of our God, in the mountain of his ho - li - ness. The Lord is great, The Lord is
mf
mp
mf
mf
The Lord is great, The Lord is great, and greatly to be praised, in the ci - ty of our God, in the mountain of his ho - li - ness. The Lord is great, The Lord is
The Lord is great, The Lord is great, and greatly to be praised, in the ci - ty of our God, in the mouutain of his ho - li - ness. The Lord is great, The Lord is
great, and greatly to be praised, in the ci - ty of our God, in the mountain of his ho - li - ness. Halle - lu - jah, hal-le - lu - jah, hal-le - lu - jah, A - - men.
f
f
mp
Cres.
Halle - lu - jah, hal-le - lu - jah, hal-le - lu - jah, A - men.
great, and greatly to be praised, in the ci - ty of our God, in the mountain of his ho - li - ness. Hal-le - lu - jah, hal-le - lu - jah, hal-le - lu - jah, A men.
great, and greatly to be praised, in the ci - ty of our God, in the mountain of his ho li-ness. Hal-le - lu - jah, hal-le - lu - jah, hal-le - lu - jah, A - men.

ANTHEM. "Hear my cry, O Lord.

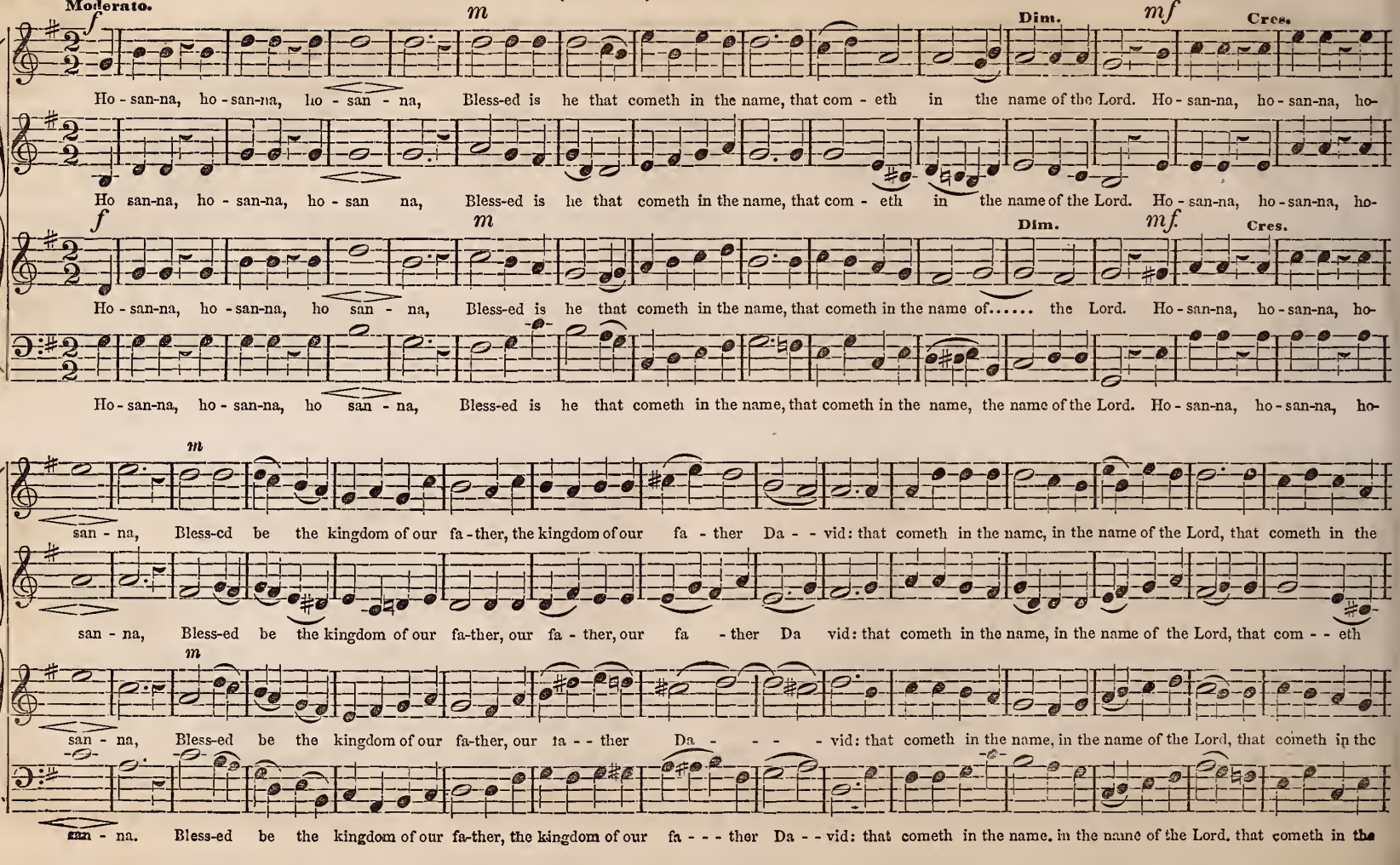
Arranged from CHARLES KING, Mus. Bac., and adapted to these words, for this work.


Largo.
Hear my cry, O God, At-tend un - to my prayer, At - tend unto my pray'r. From the end of the earth will I cry un - to thee, will I cry un-to thee, unto thee, when my
Hear my cry, O God, Attend un - to my pray'r, Attend unto my pray'r. From the end of the earth will I cry unto thee, will I cry un-to thee, will I cry un-to thee, when my
Hear my cry, O God, At-tend unto my pray'r, Attend un - to..... my pray'r. From the end of the earth will I cry un - to thee, will I cry un-to thee when my
Hear my cry, O God, At-tend unto my pray'r, Attend un - to my pray'r. From the end of the earth will I cry un-to thee, un-to thee when my
heart is overwhelmed. Lead me to the Rock, to the Rock..... that is high-er than I. For thou hast been a shel-ter for me and a strong tow'r, a tow'r, from the
heart is overwhelmed. Lead me to the Rock, to the Rock.....that is high-er than I. For thou hast been a shel-ter for me and a strong..tow'r, a tow'r, from the
heart is overwhelmed. Lead me to the Rock, to the Rock.... that is high-er than I. For thou hast been a shel-ter for me and a strong.. tow'r, a tow'r from the
heart is overwhelmed. Lead me to the Rock, to the Rock..... that is high-er than I. For thou hast been a shel-ter for me and a strong tow'r, a tow'r from the

en - e my. I will a-bide un-der thy tab-er - na-cle for - ev - er: I will trust in the cov-ert, I will trust in the cov - ert, will trust in the cov-ert of thy... wings.
en - e - my. I will a-bide un - der thy tab-er - na-cle for - ev - er: I will trust in the cov-ert, I will trust in the cov-ert, will trust in the cov-ert of thy wings.
en - e - my. I will a - bide under thy tab-er - na-cle for - ev - er: I will trust in the cov-ert, I will trust in the cov-ert, will trust in the cov-ert of thy wings.
en - e - my. I will a - bide under thy tab-er - na-cle for - ev - er: I will trust in the cov-ert, I will trust in the cov-ert, will trust in the cov-ert of thy wings.

Moderato.


Glo - ry be to the Father, and to the Son, and to the Ho-ly Ghost, As it was in the be - gin-ning, is now, and ev - er shall be, world without end. A-men.
Glo - ry be to the Fa-ther, and to the Son, and to the Ho-ly Ghost, As it was in the be - gin-ning, is now, And ev-er shall be, world with - out end. A-men.
Glo - ry be to the Fa-ther, and to the Son, and to the Ho-ly Ghost, As it was in the be - gin-ning, is now, and ever shall be, world without end, without end. A - men.
Glo - ry be to the Fa - ther, and to the Son, and to the Ho ly Ghost, As it was in the be - gin-ning, is now, and ever shall be, world without end. A-men.

ANTHEM. (BREVIS.) "Hosanna."

VINCENT NOVELLO.

Moderato.
f
m
Dim.
mf
Cres.
Ho - san-na, ho - san-na, ho - san - na, Bless-ed is he that cometh in the name, that com - eth in the name of the Lord. Ho - san-na, ho - san-na, ho-
Ho san-na, ho - san-na, ho - san na, Bless-ed is he that cometh in the name, that com - eth in the name of the Lord. Ho - san-na, ho - san-na, ho-
f
m
Dim.
mf.
Cres.
Ho - san-na, ho - san-na, ho san - na, Bless-ed is he that cometh in the name, that cometh in the name of..... the Lord. Ho - san-na, ho - san-na, ho-
Ho - san-na, ho - san-na, ho san - na, Bless-ed is he that cometh in the name, that cometh in the name, the name of the Lord. Ho - san-na, ho - san-na, ho-
m
san - na, Bless-ed be the kingdom of our fa - ther, the kingdom of our fa - ther Da - - vid: that cometh in the name, in the name of the Lord, that cometh in the
san - na, Bless-ed be the kingdom of our fa-ther, our fa - ther, our fa - ther Da vid: that cometh in the name, in the name of the Lord, that com - - eth
m
san - na, Bless-ed be the kingdom of our fa-ther, our fa - - ther Da - - - - vid: that cometh in the name, in the name of the Lord, that cometh in the
san - na. Bless-ed be the kingdom of our fa-ther, the kingdom of our fa - - - ther Da - - vid: that cometh in the name, in the name of the Lord, that cometh in the

Dim. *f* *ff* Dim.

name.... of the Lord: Ho-san-na, ho-san-na, ho-san-na, ho-san-na, ho-san-na, ho-san-na, ho-san-na, ho-san-na, ho-san-na in the high-est.

in the name of the Lord: Ho-san-na, ho-san-na, ho-san-na, ho-san-na, ho-san-na, ho san-na, ho-san-na, ho-san-na in the high est.

Dim. *f* *ff* Dim.

name of..... the Lord: Ho-san-na, ho-san-na, ho-san-na, ho-san-na, ho-san-na, ho-san-na, ho-san-na, ho-san-na in the high-est.

Dim.

name, the name of the Lord: Ho san-na, ho-san-na, ho-san-na, ho-san-na, ho-san-na, ho-san-na, ho-san-na, ho-san-na in the high-est.

NEON. L. M.

Larghetto.

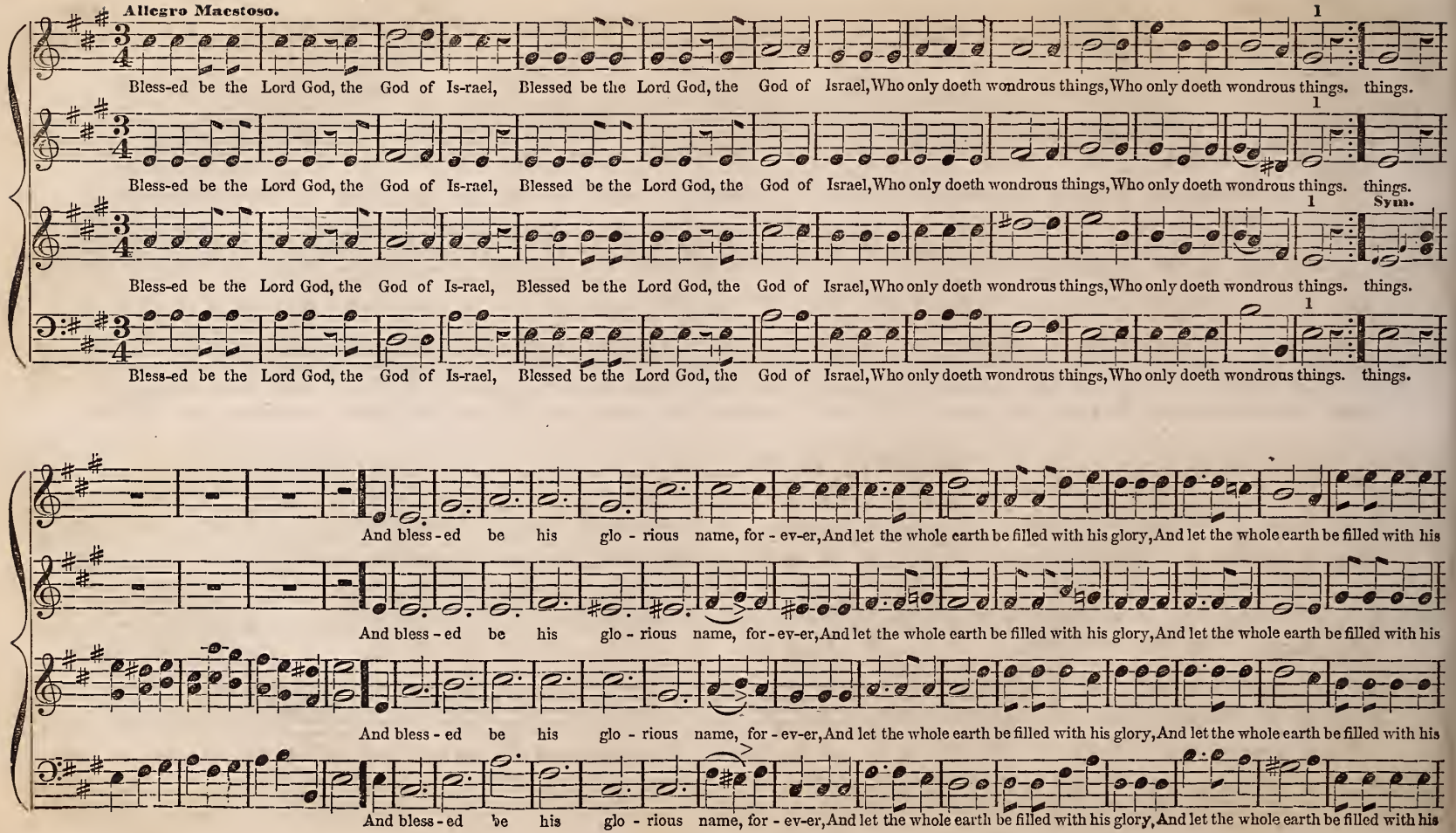
There is a stream whose gentle flow, Sup-plies the ci-ty of our God; Life, love, and joy still glid-ing thro', And wat'ring our di-vine a-bode.

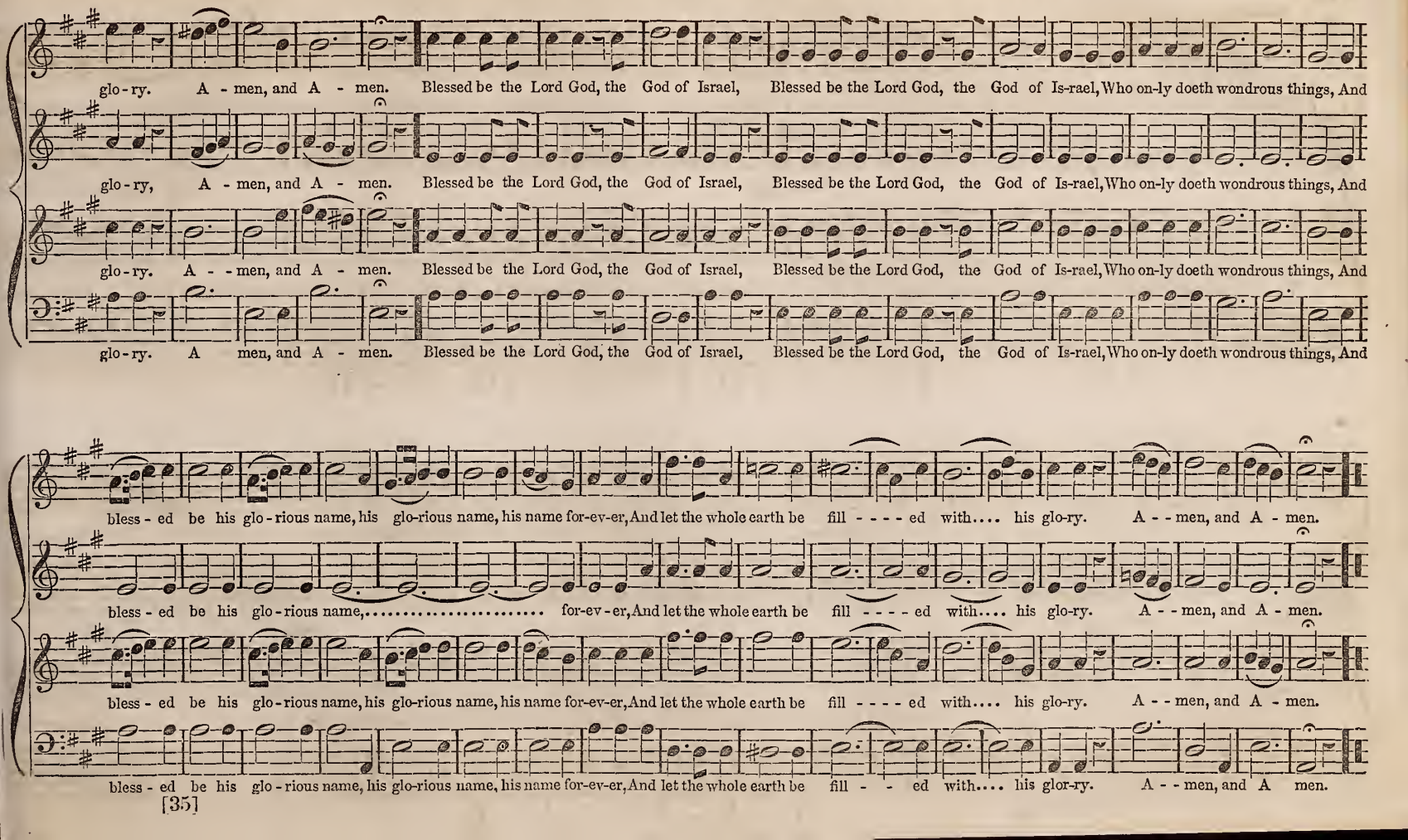
Dolce e Piano.

There is a stream whose gentle flow, Sup-plies the ci-ty of our God; Life, love, and joy still glid-ing thro', And wat'ring our di-vine a-bode.

7 6 $\frac{6}{4}$ 7 $\frac{4}{5}$ $\frac{-}{6}$ 7

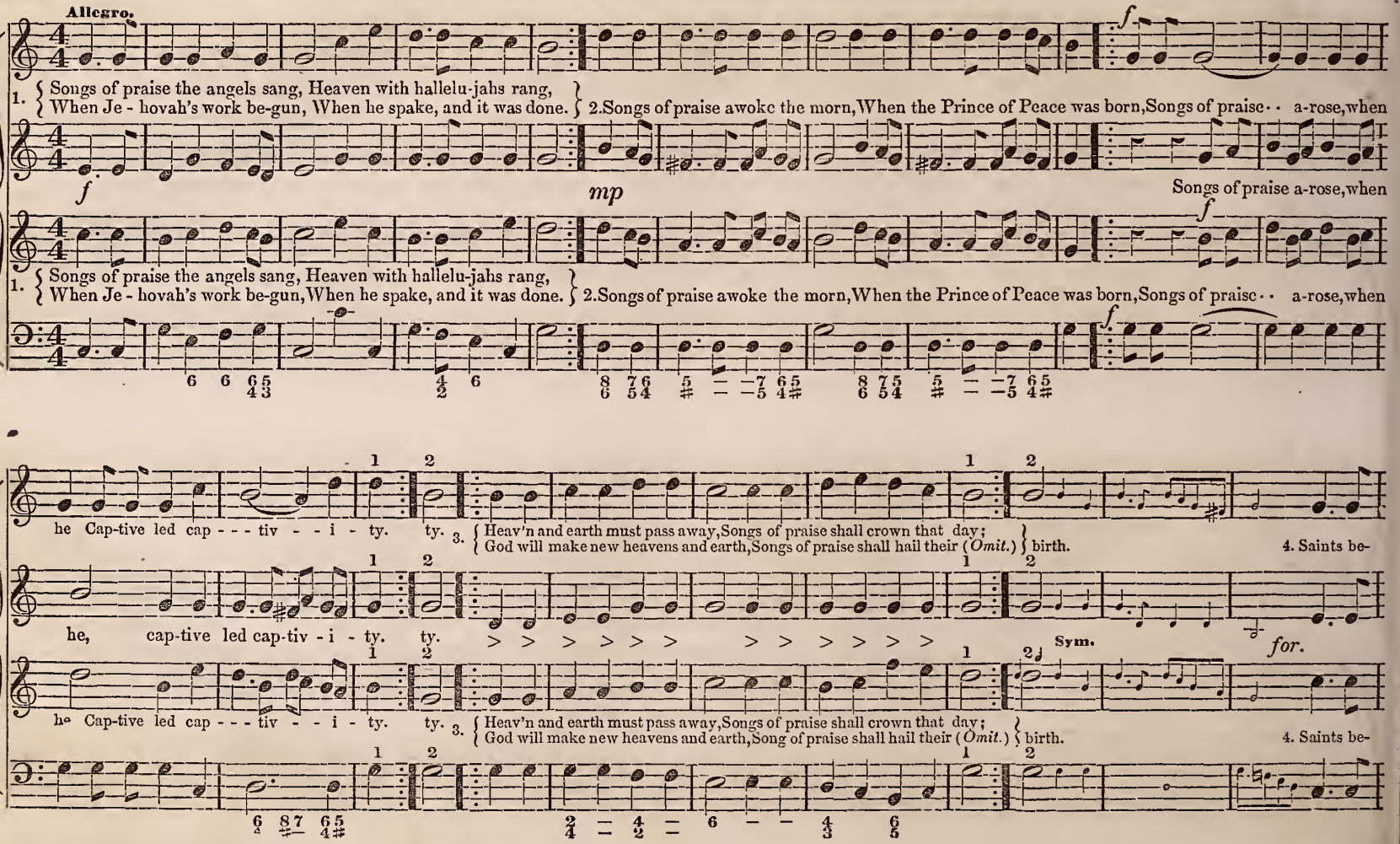
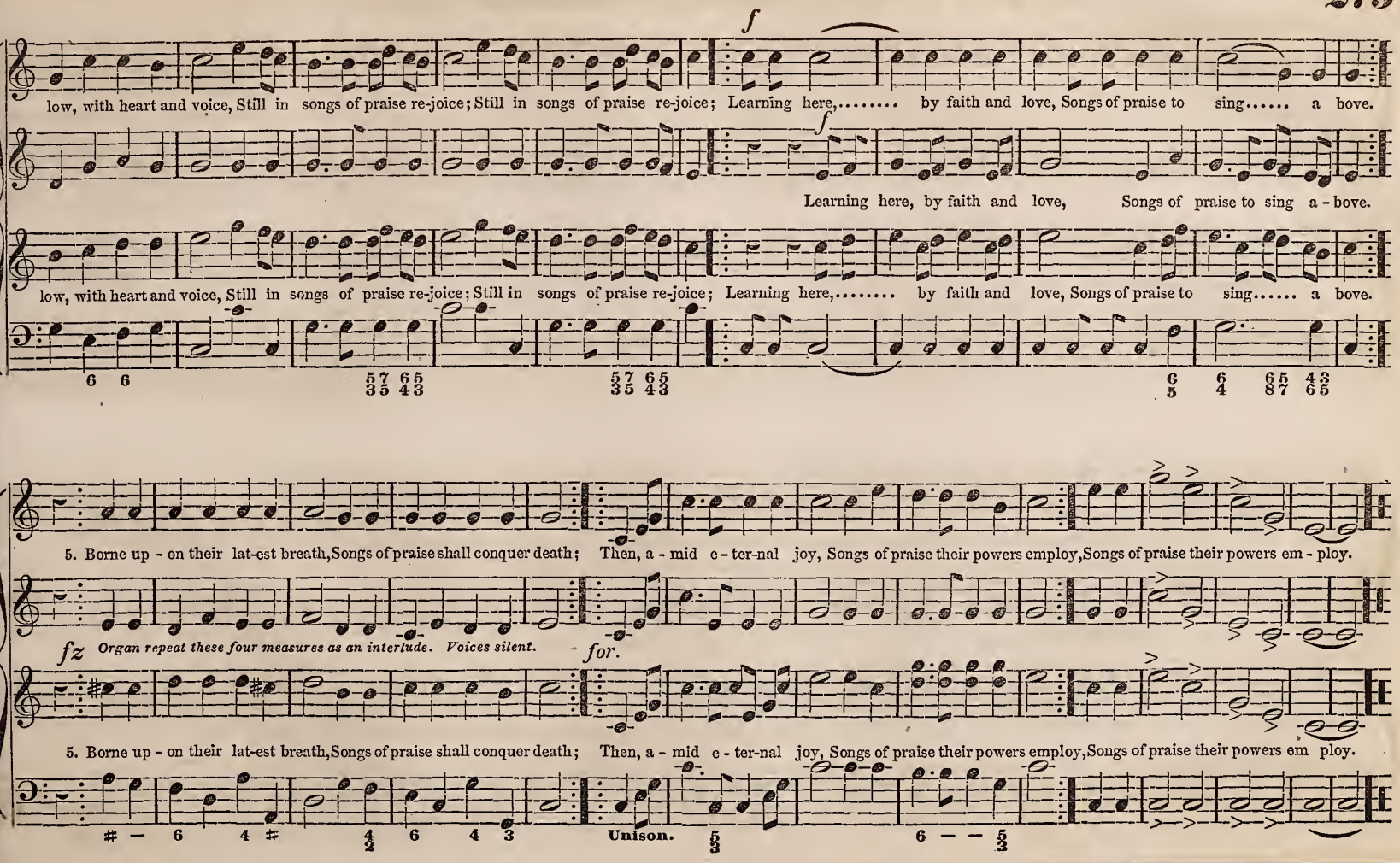
ANTHEM. "Blessed be the Lord God, the God of Israel."

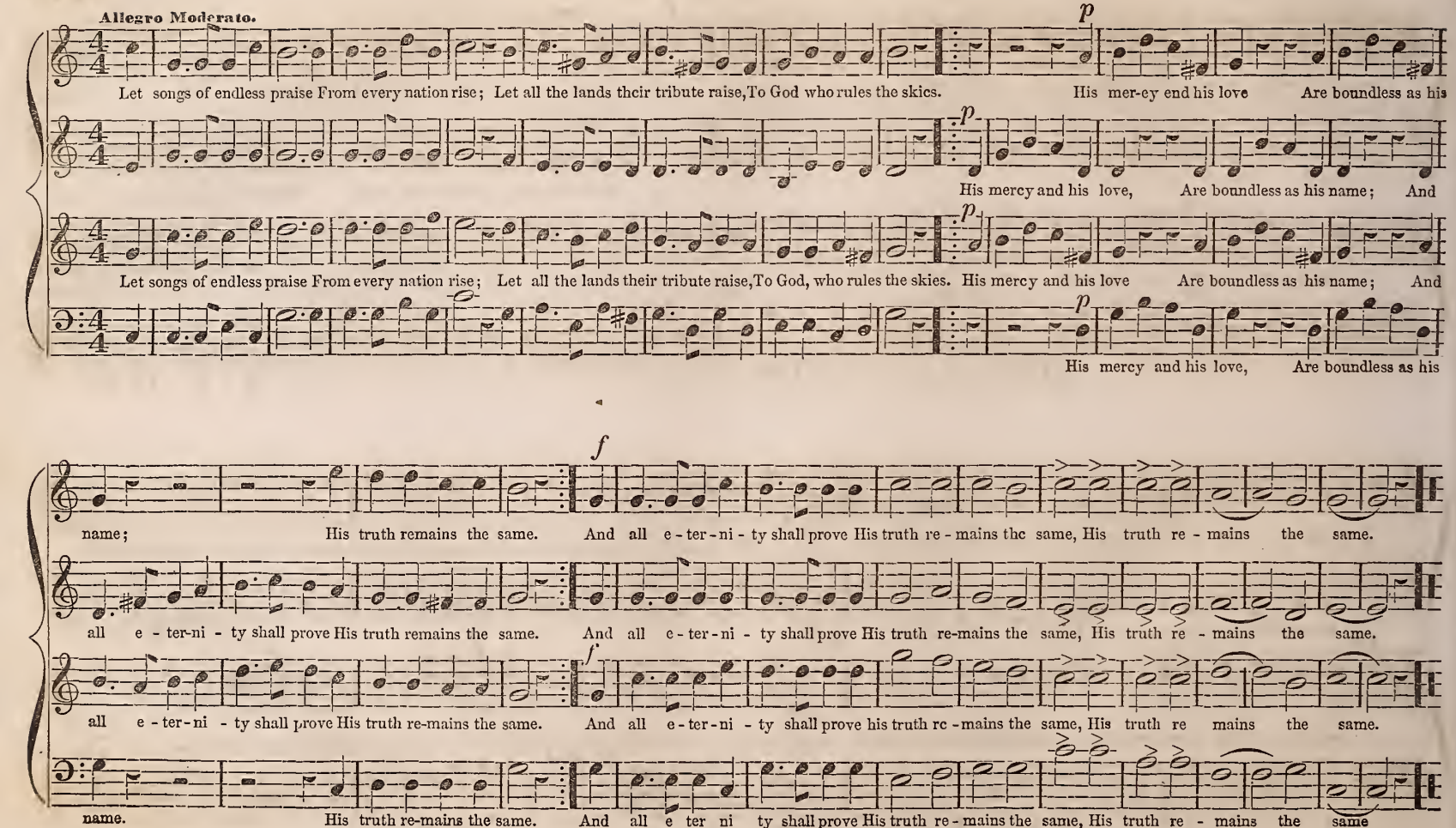



glo-ry. A - men, and A - men. Blessed be the Lord God, the God of Israel, Blessed be the Lord God, the God of Is-rael, Who on-ly doeth wondrous things, And
glo-ry, A - men, and A - men. Blessed be the Lord God, the God of Israel, Blessed be the Lord God, the God of Is-rael, Who on-ly doeth wondrous things, And
glo-ry. A - - men, and A - men. Blessed be the Lord God, the God of Israel, Blessed be the Lord God, the God of Is-rael, Who on-ly doeth wondrous things, And
glo-ry. A men, and A - men. Blessed be the Lord God, the God of Israel, Blessed be the Lord God, the God of Is-rael, Who on-ly doeth wondrous things, And
bless - ed be his glo - rious name, his glo-rious name, his name for-ev-er, And let the whole earth be fill - - - - ed with.... his glo-ry. A - - men, and A - men.
bless - ed be his glo - rious name,..... for-ev - er, And let the whole earth be fill - - - - ed with.... his glo-ry. A - - men, and A - men.
bless - ed be his glo - rious name, his glo-rious name, his name for-ev-er, And let the whole earth be fill - - - - ed with.... his glo-ry. A - - men, and A - men.
bless - ed be his glo - rious name, his glo-rious name, his name for-ev-er, And let the whole earth be fill - - ed with.... his glor-ry. A - - men, and A men.

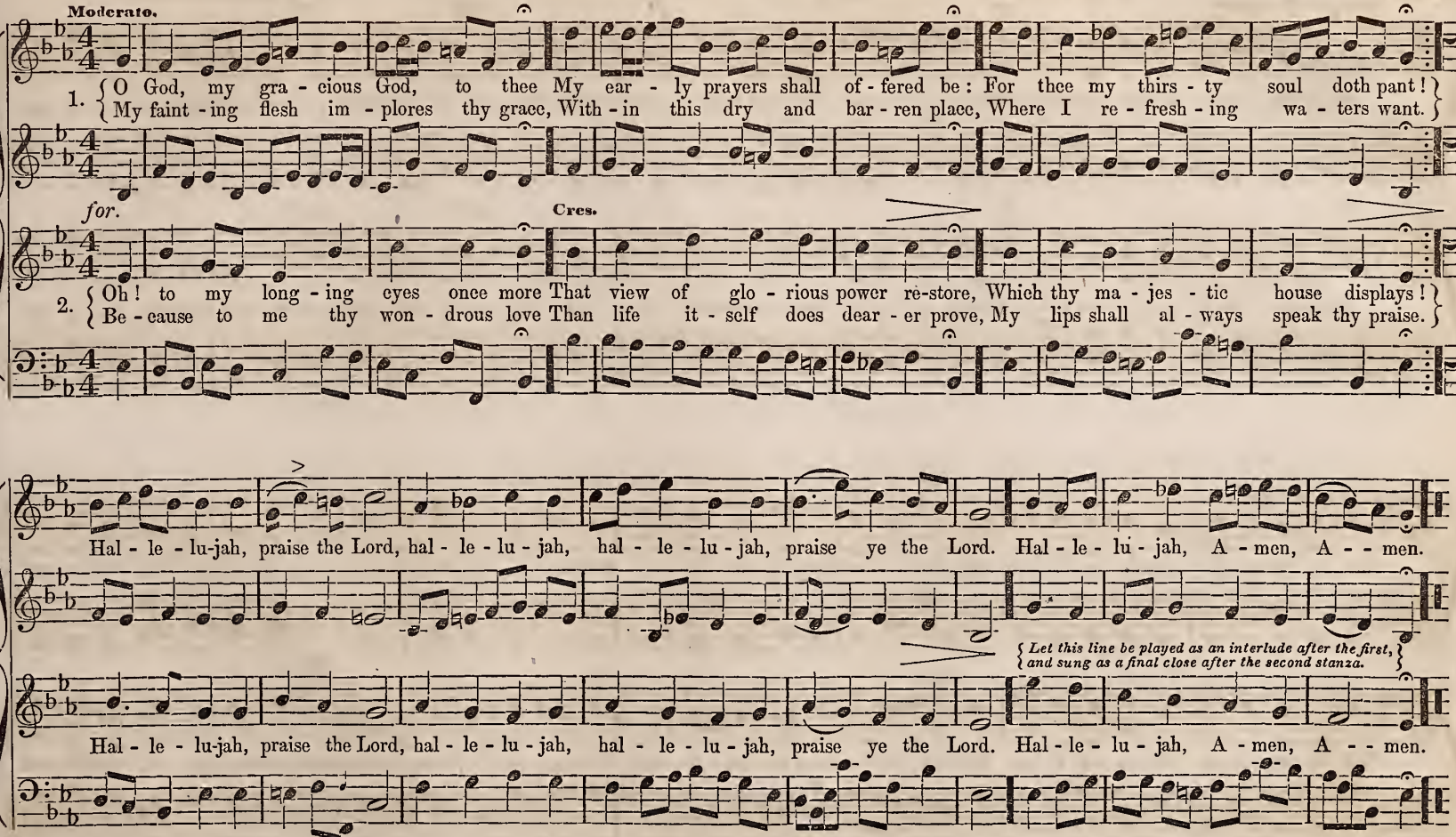
HYMN-ANTHEM. "Songs of praise the angels sang."

Arranged from AULIDE.


Allegro.
1. Songs of praise the angels sang, Heaven with hallelu-jahs rang, When Je - hovah's work be-gun, When he spake, and it was done.
2. Songs of praise awoke the morn, When the Prince of Peace was born, Songs of praise · · a-rose, when
f
mp
Songs of praise a-rose, when
1. Songs of praise the angels sang, Heaven with hallelu-jahs rang, When Je - hovah's work be-gun, When he spake, and it was done.
2. Songs of praise awoke the morn, When the Prince of Peace was born, Songs of praise · · a-rose, when
he Cap-tive led cap - - - tiv - - i - ty. ty.
3. Heav'n and earth must pass away, Songs of praise shall crown that day; God will make new heavens and earth, Songs of praise shall hail their (Omit.) birth.
4. Saints be-
he, cap-tive led cap-tiv - i - ty. ty.
Sym.
for.
he Cap-tive led cap - - - tiv - - i - ty. ty.
3. Heav'n and earth must pass away, Songs of praise shall crown that day; God will make new heavens and earth, Song of praise shall hail their (Omit.) birth.
4. Saints be-

f
low, with heart and voice, Still in songs of praise re-joice; Still in songs of praise re-joice; Learning here,..... by faith and love, Songs of praise to sing..... a bove.
f
Learning here, by faith and love, Songs of praise to sing a - bove.
low, with heart and voice, Still in songs of praise re-joice; Still in songs of praise re-joice; Learning here,..... by faith and love, Songs of praise to sing..... a bove.
5. Borne up - on their lat-est breath, Songs of praise shall conquer death; Then, a - mid e - ter-nal joy, Songs of praise their powers employ, Songs of praise their powers em - ploy.
fz
Organ repeat these four measures as an interlude. Voices silent.
for.
5. Borne up - on their lat-est breath, Songs of praise shall conquer death; Then, a - mid e - ter-nal joy, Songs of praise their powers employ, Songs of praise their powers em ploy.
Unison.

HYMN-ANTHEM. "Let songs of endless praise." (INTROIT.)

Allegro Moderato.
p
Let songs of endless praise From every nation rise; Let all the lands their tribute raise, To God who rules the skies. His mer-cy and his love Are boundless as his
p
His mercy and his love, Are boundless as his name; And
p
Let songs of endless praise From every nation rise; Let all the lands their tribute raise, To God, who rules the skies. His mercy and his love Are boundless as his name; And
p
His mercy and his love, Are boundless as his
f
name; His truth remains the same. And all e-ter-ni-ty shall prove His truth re-mains the same, His truth re-mains the same.
all e-ter-ni-ty shall prove His truth remains the same. And all e-ter-ni-ty shall prove His truth re-mains the same, His truth re-mains the same.
f
all e-ter-ni-ty shall prove His truth re-mains the same. And all e-ter-ni-ty shall prove his truth re-mains the same, His truth re mains the same.
name. His truth re-mains the same. And all e ter ni ty shall prove His truth re-mains the same, His truth re-mains the same

HYMN-ANTHEM. "O God, my gracious God, to thee." JOHN SEBASTIAN BACH.*

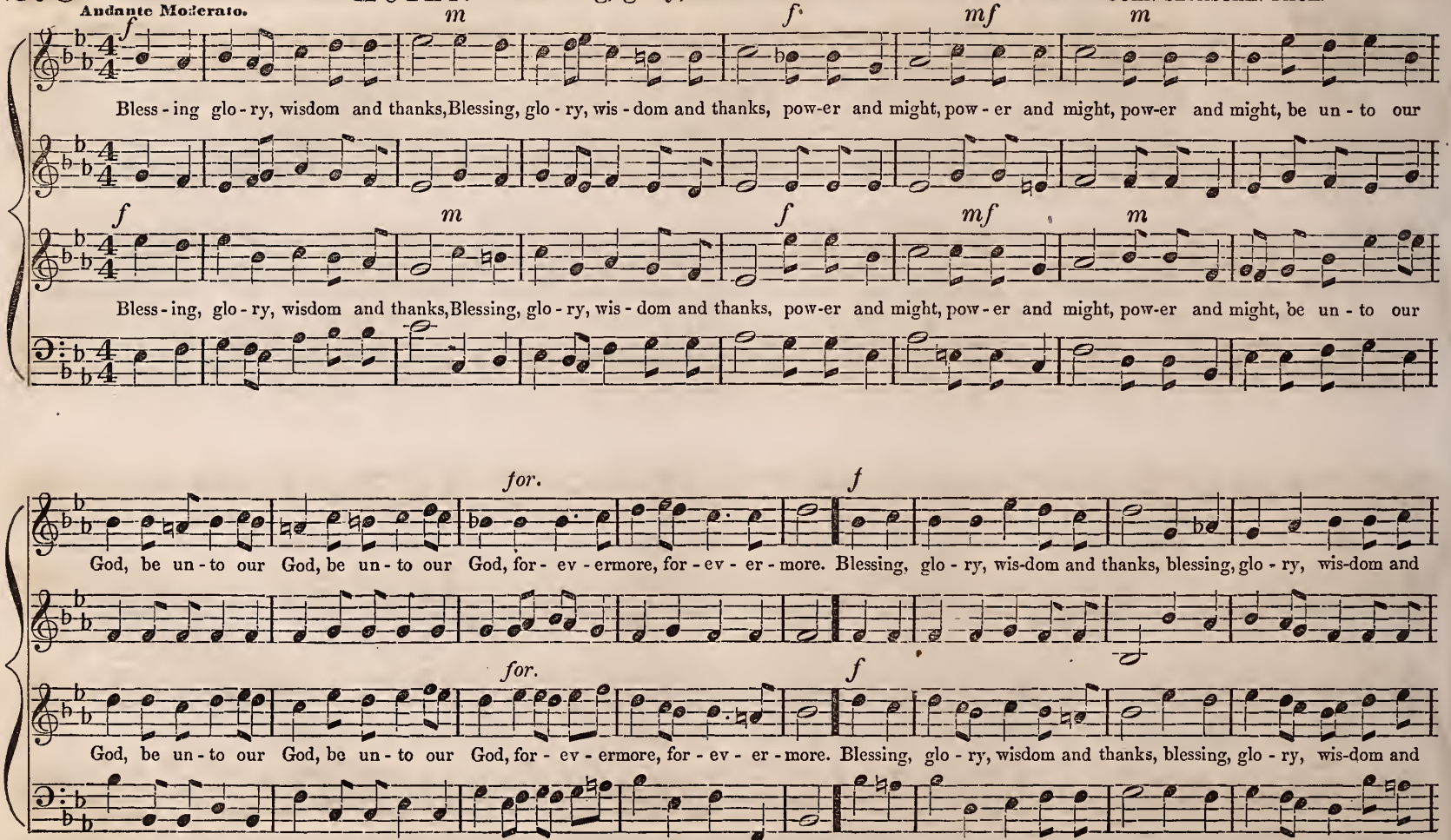

Moderato.
1. O God, my gra - cious God, to thee My ear - ly prayers shall of - fered be: For thee my thirs - ty soul doth pant!
My faint - ing flesh im - plores thy grace, With - in this dry and bar - ren place, Where I re - fresh - ing wa - ters want.
for.
Cres.
2. Oh! to my long - ing eyes once more That view of glo - rious power re-store, Which thy ma - jes - tic house displays!
Be - cause to me thy won - drous love Than life it - self does dear - er prove, My lips shall al - ways speak thy praise.
Hal - le - lu-jah, praise the Lord, hal - le - lu - jah, hal - le - lu - jah, praise ye the Lord. Hal - le - lu - jah, A - men, A - - men.
Let this line be played as an interlude after the first, and sung as a final close after the second stanza.
Hal - le - lu-jah, praise the Lord, hal - le - lu - jah, hal - le - lu - jah, praise ye the Lord. Hal - le - lu - jah, A - men, A - - men.

* The work from which we take this piece, attributes it to Bach; we suppose, however, that the harmony parts only are his, the melody being an old German Choral. It is a fine specimen of his harmony, or of his manner of treating this kind of tune in parts

Andante Moderato.

MOTET. "Blessing, glory, wisdom and thanks."

JOHN SEBASTIAN BACH.


f
m
f
mf
m
Bless - ing glo - ry, wisdom and thanks, Blessing, glo - ry, wis - dom and thanks, pow-er and might, pow - er and might, pow-er and might, be un - to our
f
m
f
mf
m
Bless - ing, glo - ry, wisdom and thanks, Blessing, glo - ry, wis - dom and thanks, pow-er and might, pow - er and might, pow-er and might, be un - to our
for.
f
God, be un - to our God, be un - to our God, for - ev - ermore, for - ev - er - more. Blessing, glo - ry, wis-dom and thanks, blessing, glo - ry, wis-dom and
for.
f
God, be un - to our God, be un - to our God, for - ev - ermore, for - ev - er - more. Blessing, glo - ry, wisdom and thanks, blessing, glo - ry, wis-dom and

p mp m f m f

might, power and might, power and might, power and might, be unto our God, for - ev-ermore, for - ev - ermore, for - ev - ermore, for-ev - ermore, Amen, A-men.

Amen, A-men.

p mp m f m f

might, power and might, power and might, power and might, be unto our God, for - ev-ermore, for - ev - ermore, for - ev - ermore, for-ev-ermore, A - - - men,

A - - - men.

HYMN-ANTHEM. "My heart is fixed on thee alone."

Arranged from MENDELSSOHN.

Moderato.

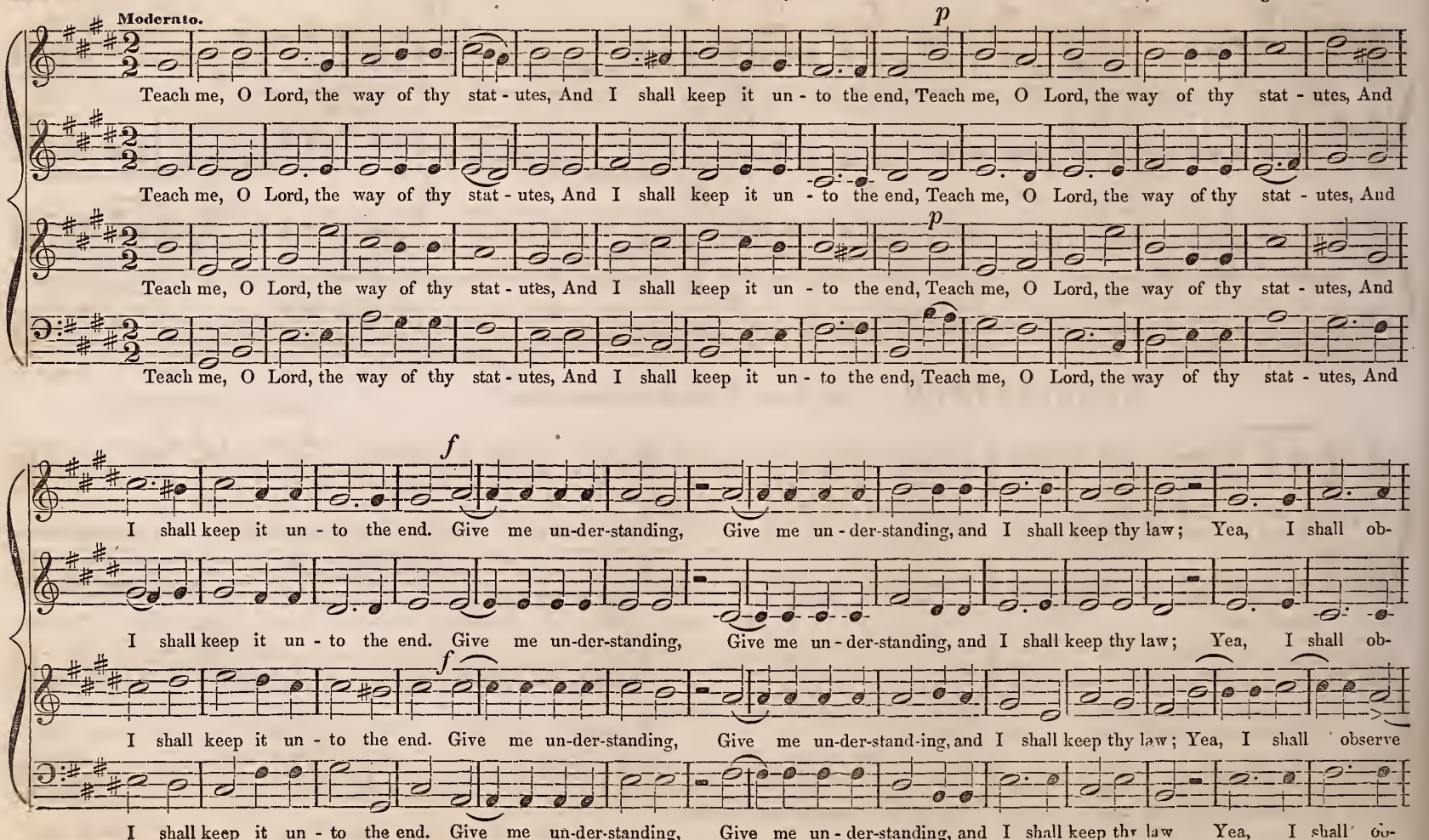
1. { My heart is fixed on thee, my God; Thy sa - cred truth I'll spread a-broad; / My soul shall rest on thee a - lone, (*Omit.*) ..... } And make thy lov-ing-kindness known, And make thy loving-kindness known.

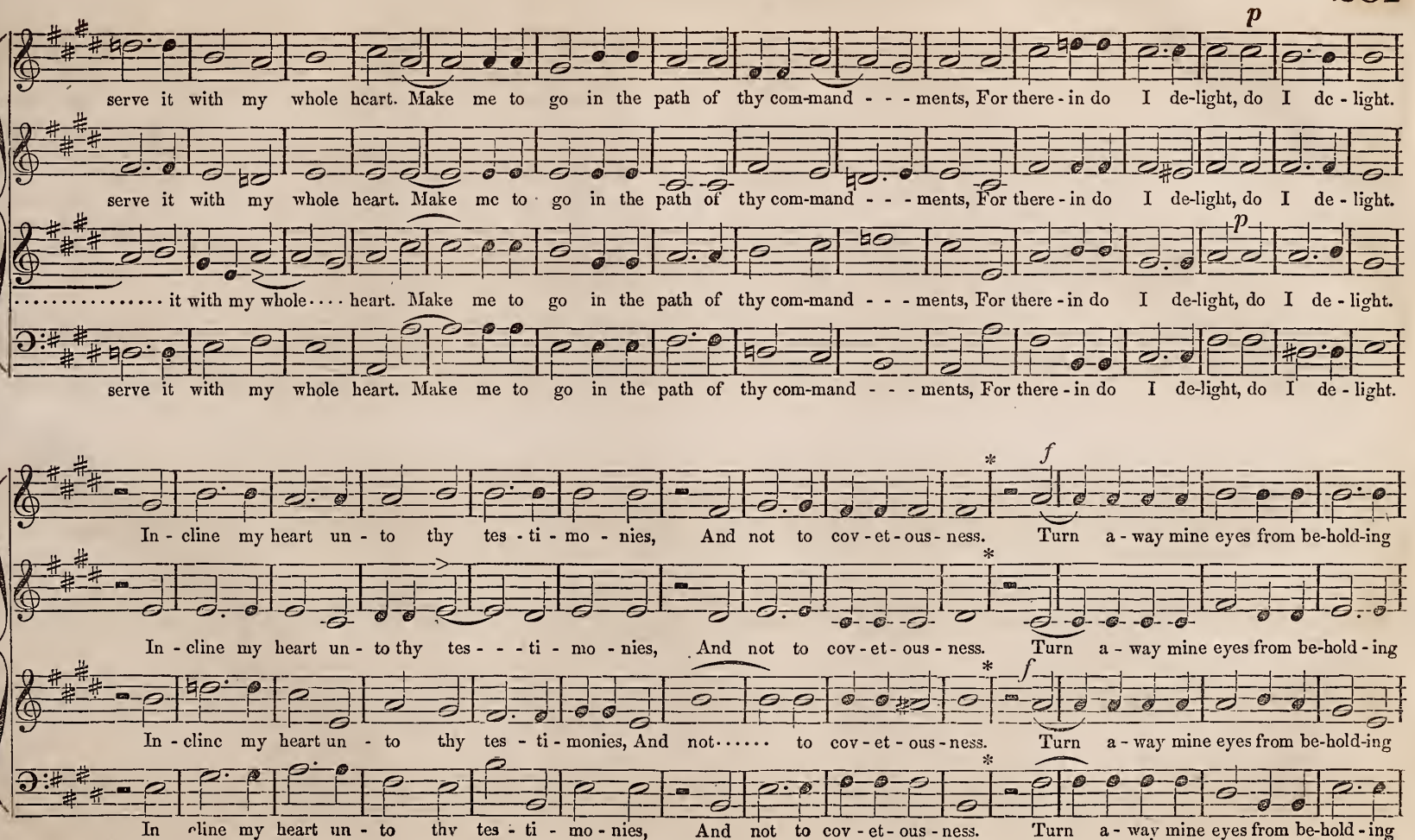
Mezzo voce. *for.* Dim. *pia* Cres. - - - - - - - - *for.*

2. { A - wake my glo - ry, wake my lyre, To songs of praise my tongue inspire; / With morning's earliest dawn a - rise, (*Omit.*) ..... } And swell your mu-sic to the skies, And swell your music to the skies.

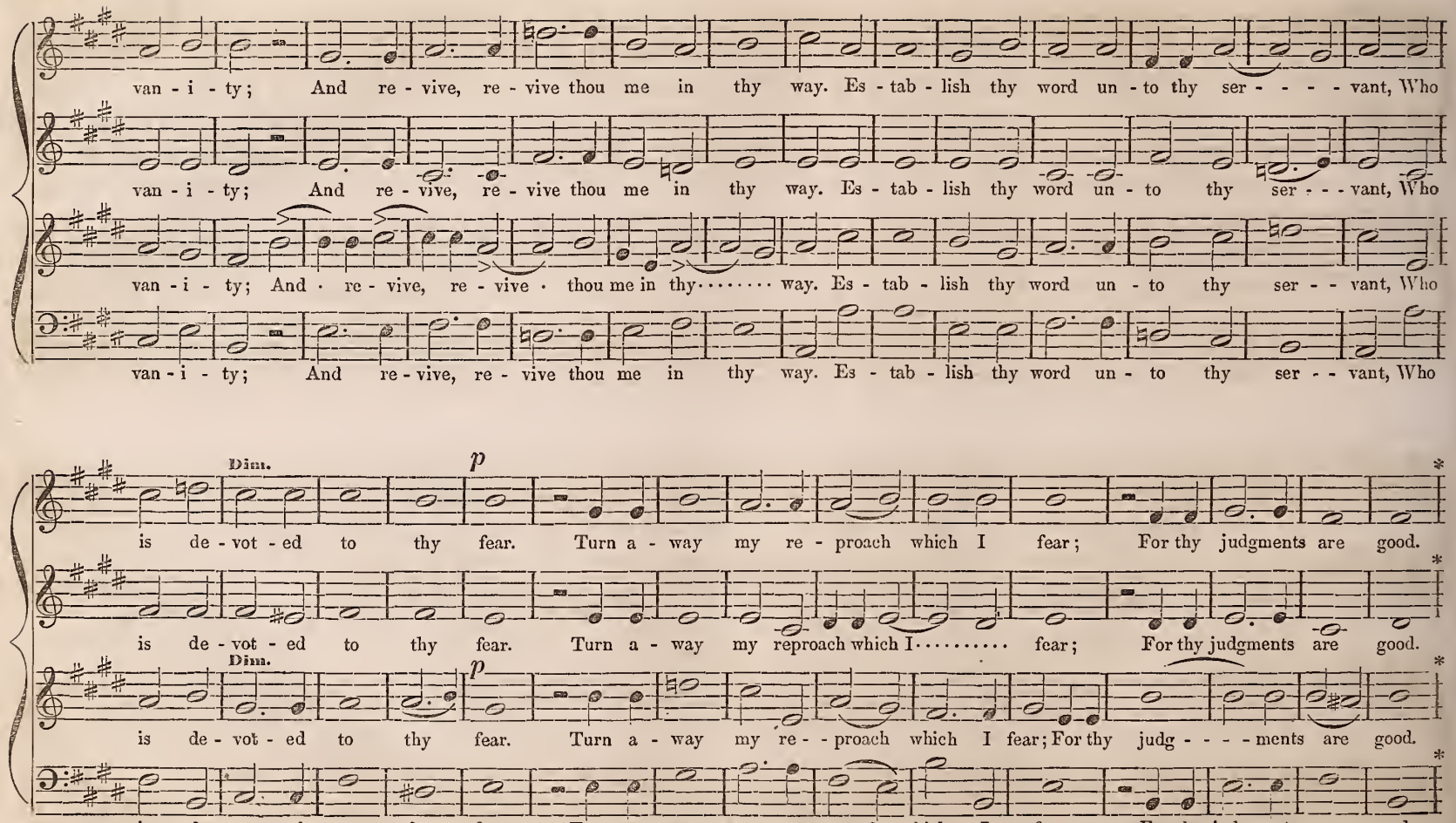
3. { With those who in thy grace a - bound, I'll spread thy fame the earth a-round; / Till eve - ry land, with thankful voice, (*Omit.*) ..... } Shall in thy ho - ly name re-joice, Shall in thy ho - ly name re-joice.

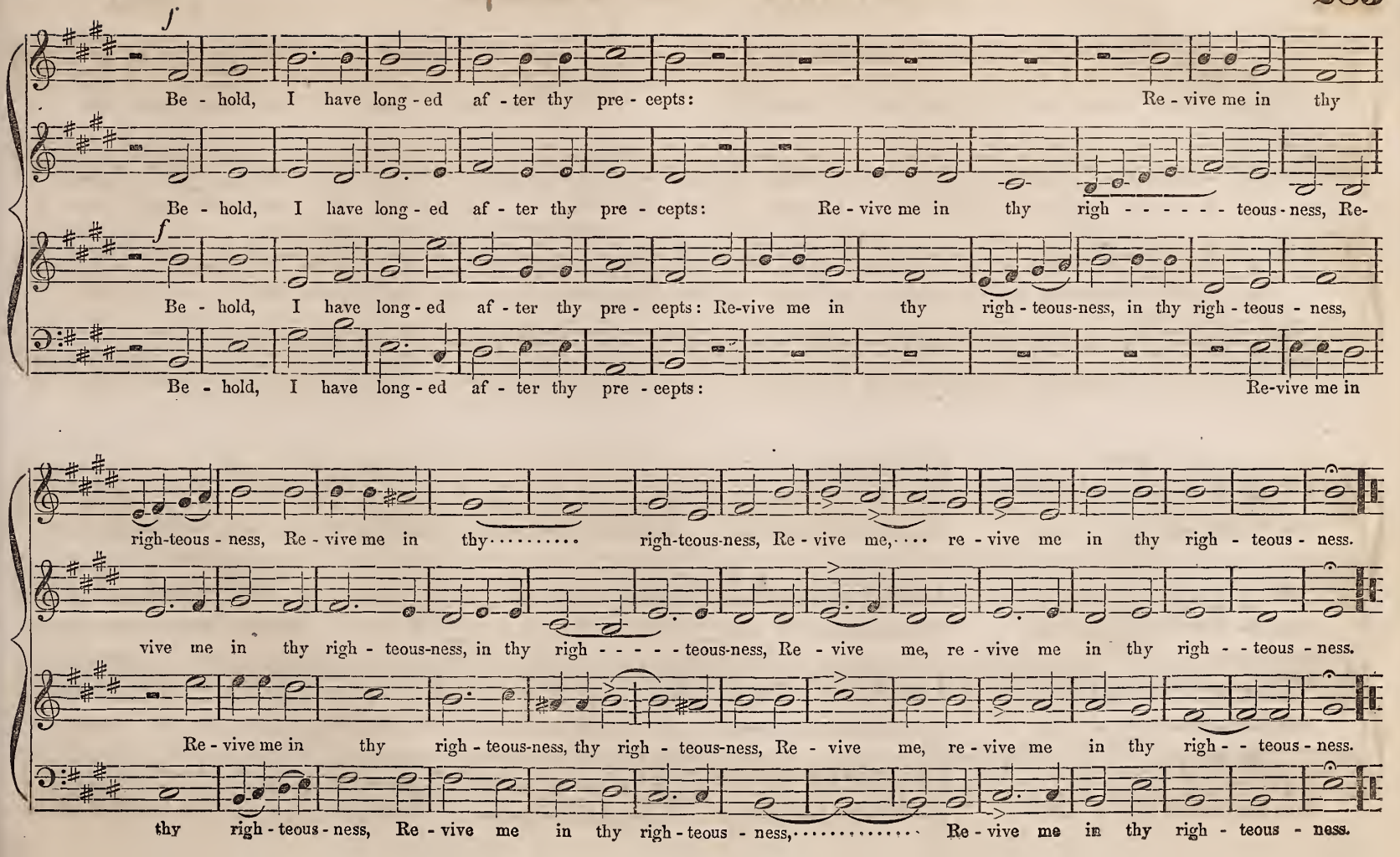
ANTHEM. "Teach me, O Lord, the way of thy statutes."

E. J. ELVEY, Mus. Doc. England.

Moderato.
p
Teach me, O Lord, the way of thy stat - utes, And I shall keep it un - to the end, Teach me, O Lord, the way of thy stat - utes, And
Teach me, O Lord, the way of thy stat - utes, And I shall keep it un - to the end, Teach me, O Lord, the way of thy stat - utes, And
p
Teach me, O Lord, the way of thy stat - utes, And I shall keep it un - to the end, Teach me, O Lord, the way of thy stat - utes, And
Teach me, O Lord, the way of thy stat - utes, And I shall keep it un - to the end, Teach me, O Lord, the way of thy stat - utes, And
f
I shall keep it un - to the end. Give me un-der-standing, Give me un - der-standing, and I shall keep thy law; Yea, I shall ob-
I shall keep it un - to the end. Give me un-der-standing, Give me un - der-standing, and I shall keep thy law; Yea, I shall ob-
f
I shall keep it un - to the end. Give me un-der-standing, Give me un-der-stand-ing, and I shall keep thy law; Yea, I shall observe
I shall keep it un - to the end. Give me un-der-standing, Give me un - der-standing, and I shall keep thy law Yea, I shall ob-

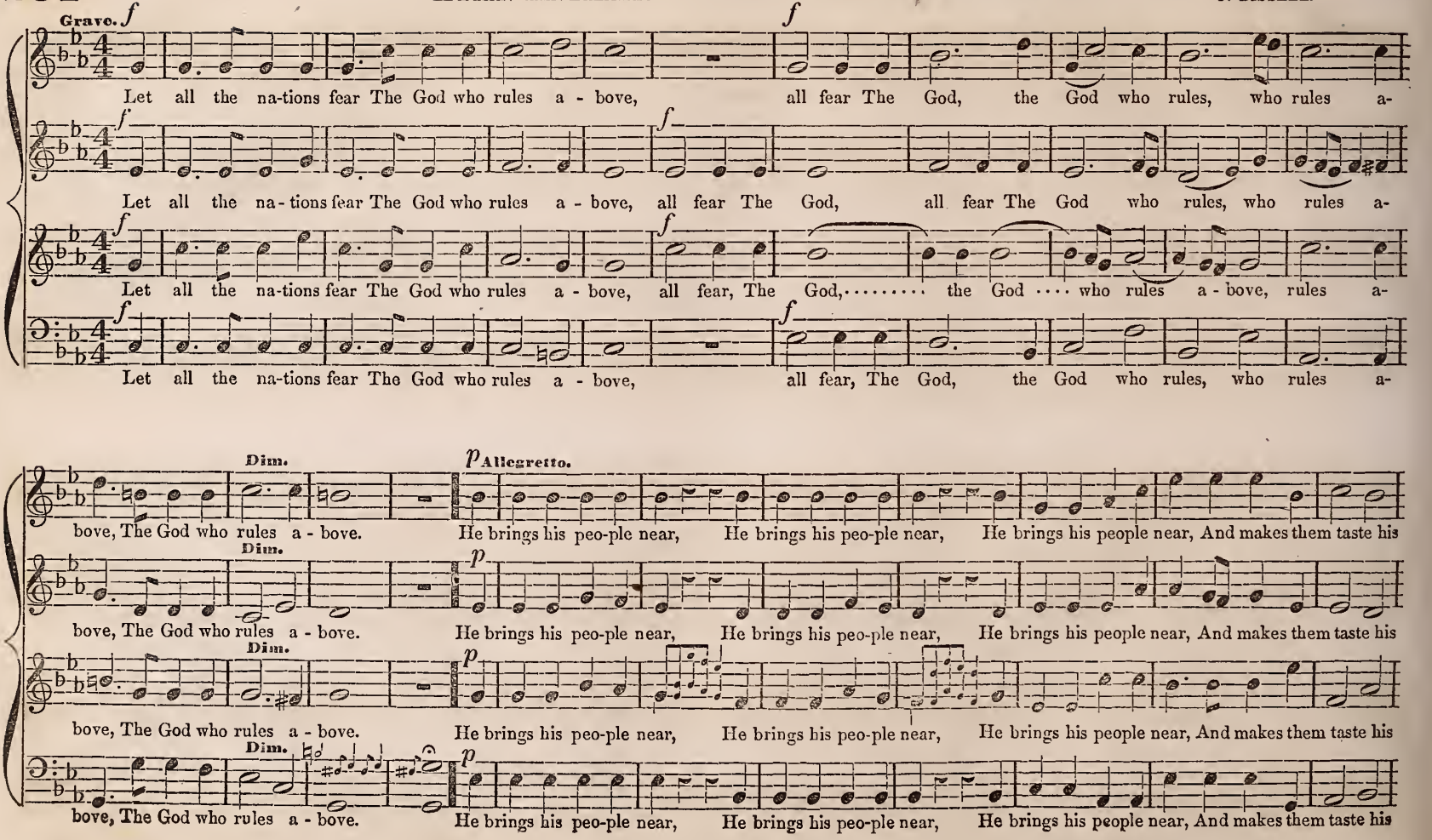

p
serve it with my whole heart. Make me to go in the path of thy com-mand - - - ments, For there - in do I de-light, do I de - light.
serve it with my whole heart. Make me to go in the path of thy com-mand - - - ments, For there - in do I de-light, do I de - light.
p
it with my whole heart. Make me to go in the path of thy com-mand - - - ments, For there - in do I de-light, do I de - light.
serve it with my whole heart. Make me to go in the path of thy com-mand - - - ments, For there - in do I de-light, do I de - light.
*
f
In - cline my heart un - to thy tes - ti - mo - nies, And not to cov - et - ous - ness. Turn a - way mine eyes from be-hold-ing
In - cline my heart un - to thy tes - - - ti - mo - nies, And not to cov - et - ous - ness. Turn a - way mine eyes from be-hold - ing
In - cline my heart un - to thy tes - ti - monies, And not to cov - et - ous - ness. Turn a - way mine eyes from be-hold-ing
In cline my heart un - to thy tes - ti - mo - nies, And not to cov - et - ous - ness. Turn a - way mine eyes from be-hold - ing

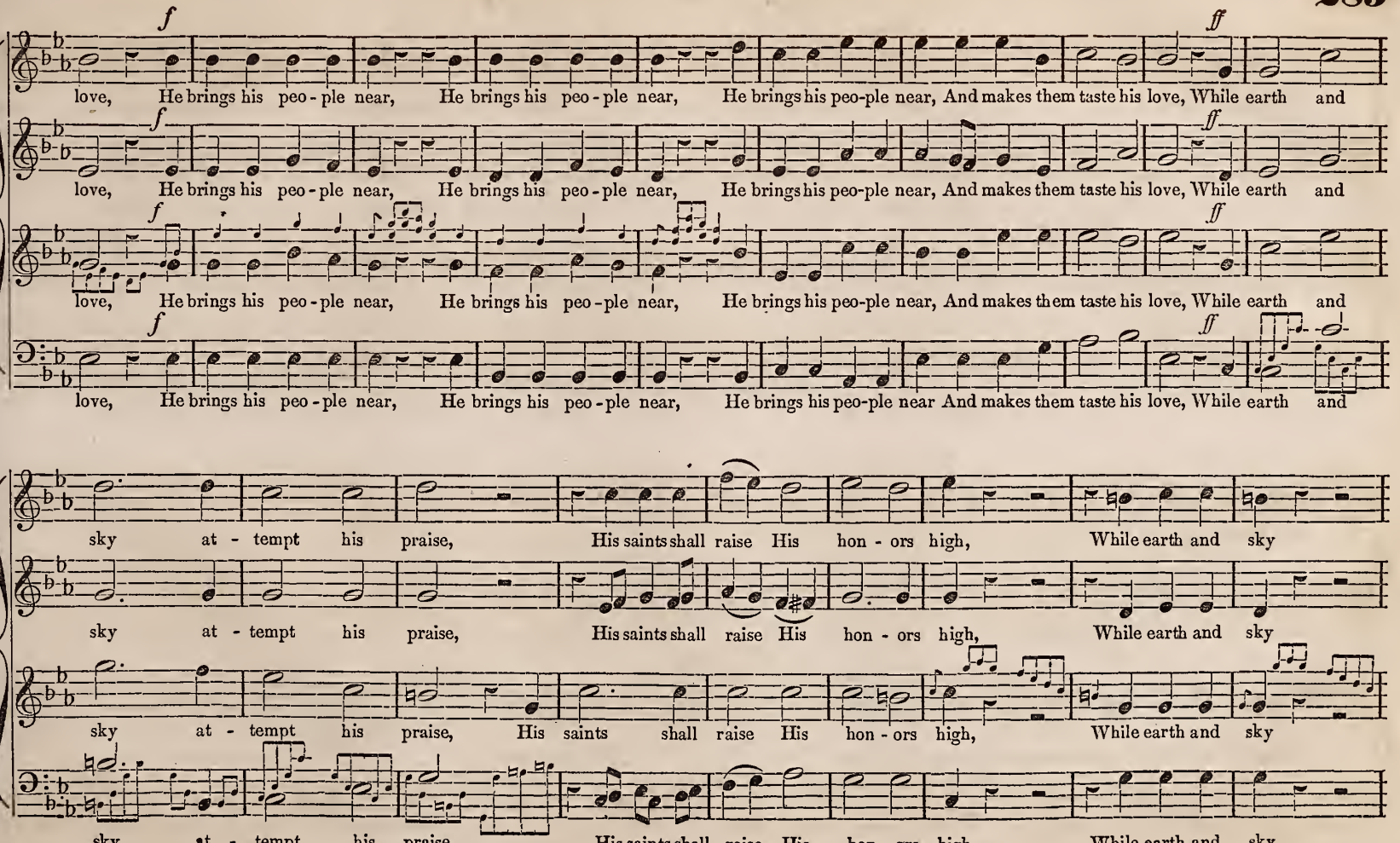
* *The passage between the asterieks may be omitted, if the anthem is too long.*

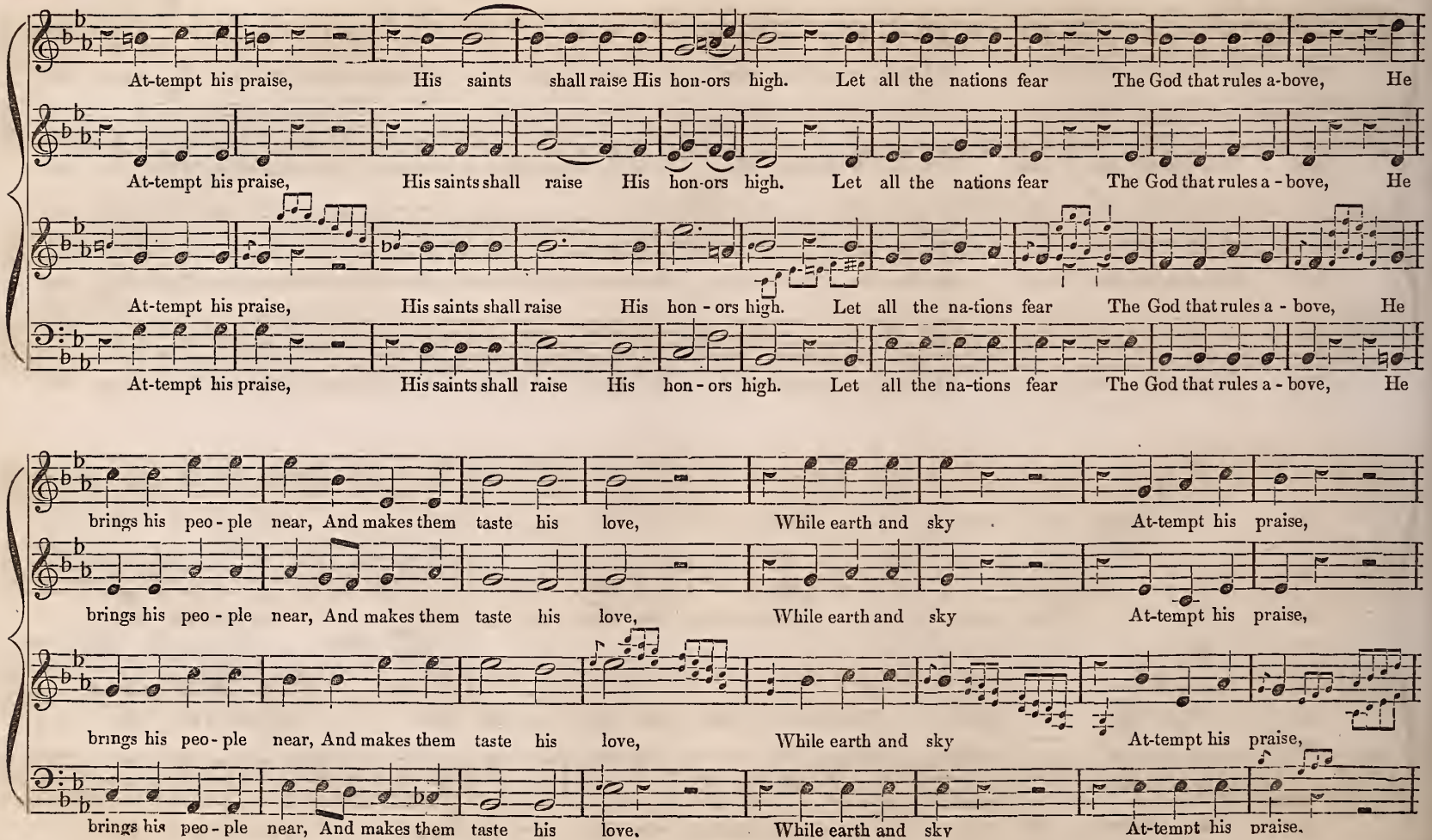

van - i - ty; And re - vive, re - vive thou me in thy way. Es - tab - lish thy word un - to thy ser - - - - vant, Who
van - i - ty; And re - vive, re - vive thou me in thy way. Es - tab - lish thy word un - to thy ser - - - vant, Who
van - i - ty; And · re - vive, re - vive · thou me in thy····· way. Es - tab - lish thy word un - to thy ser - - vant, Who
van - i - ty; And re - vive, re - vive thou me in thy way. Es - tab - lish thy word un - to thy ser - - vant, Who
Dim.
p
is de - vot - ed to thy fear. Turn a - way my re - proach which I fear; For thy judgments are good.
is de - vot - ed to thy fear. Turn a - way my reproach which I····· fear; For thy judgments are good.
Dim.
p
is de - vot - ed to thy fear. Turn a - way my re - - proach which I fear; For thy judg - - - - ments are good.
is de - vot - ed to thy fear. Turn a - way my re - proach which I fear; For thy judgments are good.

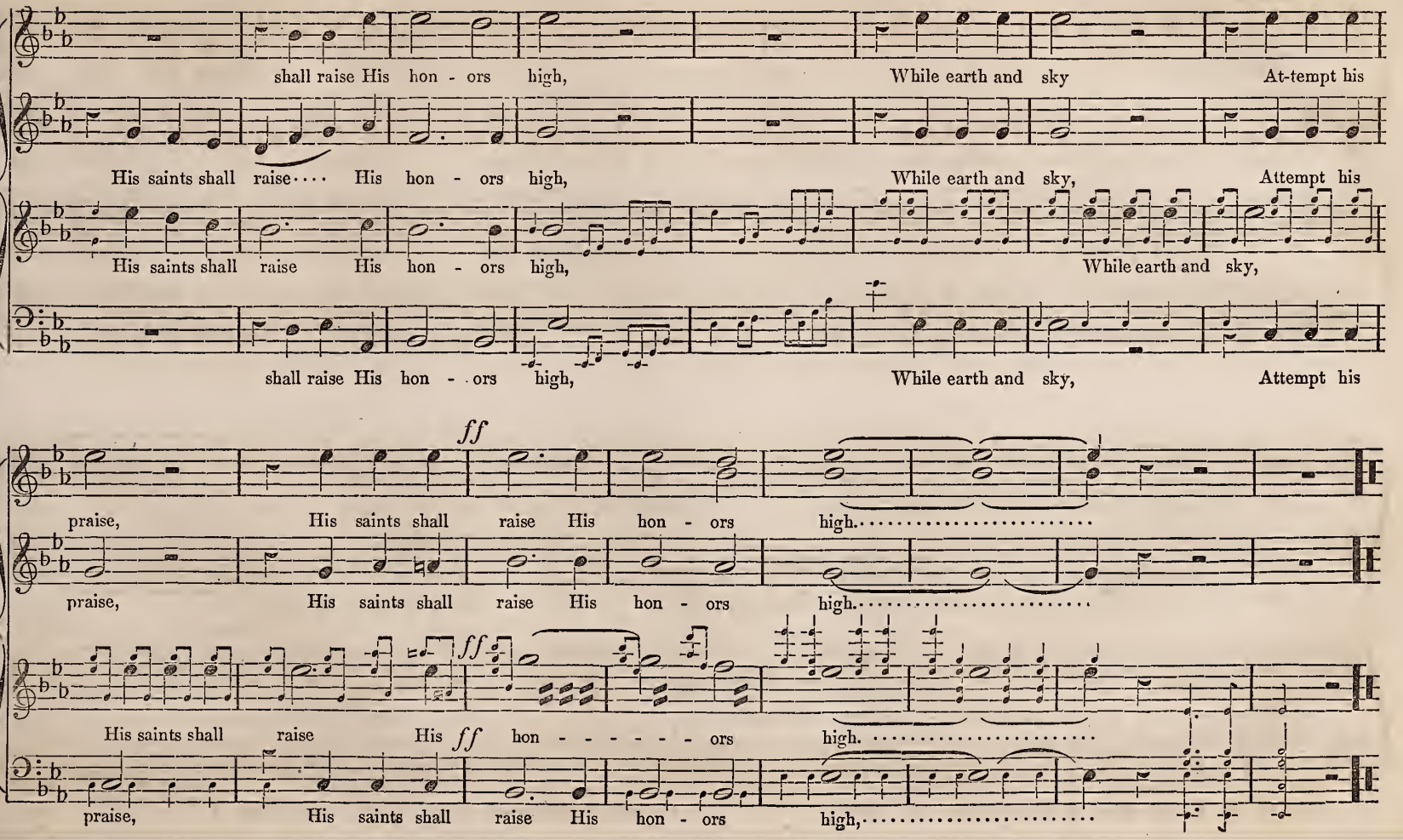

f
Be - hold, I have long - ed af - ter thy pre - cepts: Re - vive me in thy
Be - hold, I have long - ed af - ter thy pre - cepts: Re - vive me in thy righ - - - - - - teous - ness, Re-
f
Be - hold, I have long - ed af - ter thy pre - cepts: Re-vive me in thy righ - teous-ness, in thy righ - teous - ness,
Be - hold, I have long - ed af - ter thy pre - cepts: Re-vive me in
righ-teous - ness, Re - vive me in thy righ-teous-ness, Re - vive me, re - vive me in thy righ - teous - ness.
vive me in thy righ - teous-ness, in thy righ - - - - - teous-ness, Re - vive me, re - vive me in thy righ - - teous - ness.
Re - vive me in thy righ - teous-ness, thy righ - teous-ness, Re - vive me, re - vive me in thy righ - - teous - ness.
thy righ - teous - ness, Re - vive me in thy righ - teous - ness, Re - vive me in thy righ - teous - ness.

HYMN-ANTHEM. "Let all the nations fear."

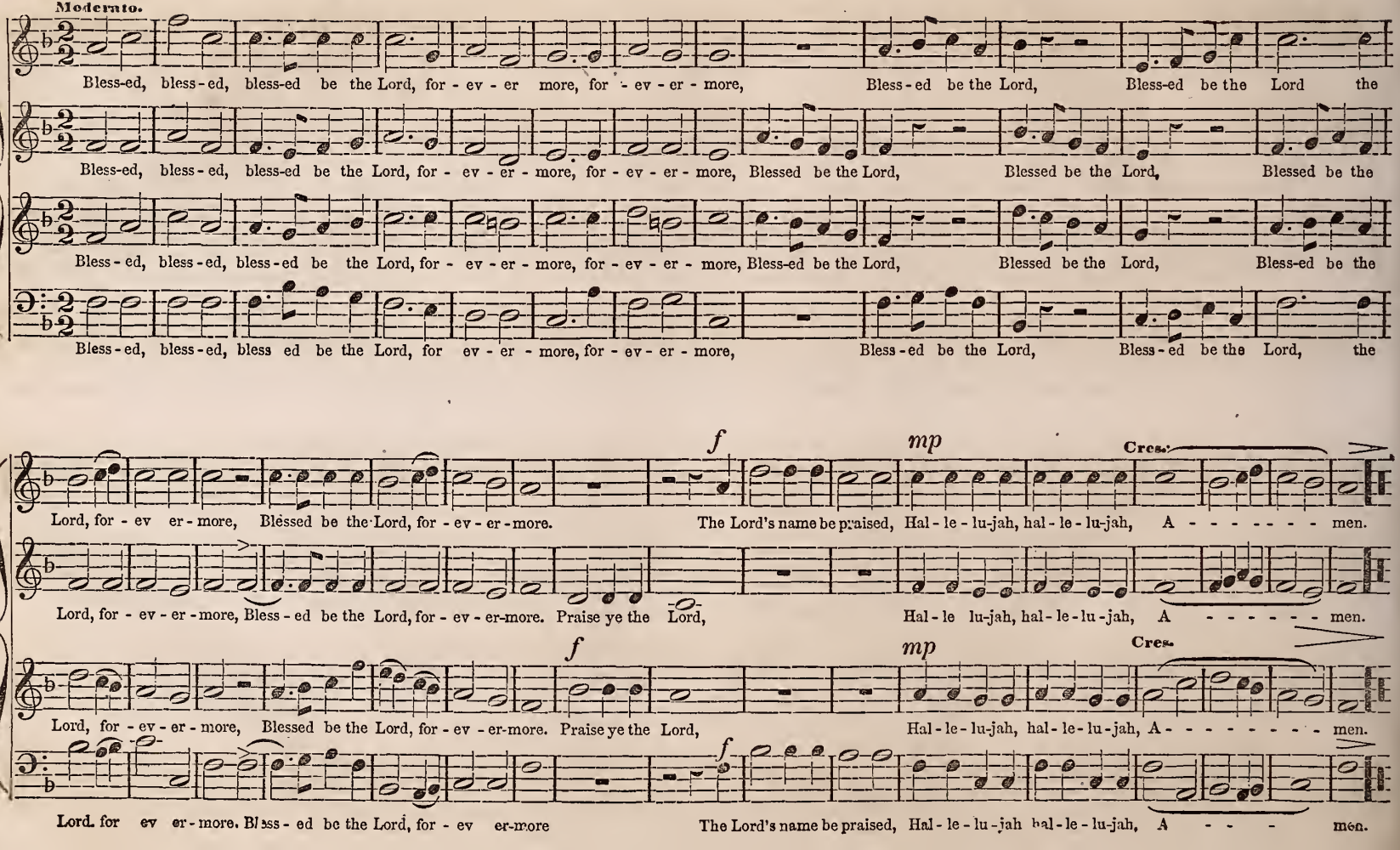
T. BISSELL.

Grave.
f
Let all the na-tions fear The God who rules a - bove, all fear The God, the God who rules, who rules a-
Let all the na-tions fear The God who rules a - bove, all fear The God, all fear The God who rules, who rules a-
Let all the na-tions fear The God who rules a - bove, all fear, The God, ... the God .... who rules a - bove, rules a-
Let all the na-tions fear The God who rules a - bove, all fear, The God, the God who rules, who rules a-
Dim.
bove, The God who rules a - bove.
p Allegretto.
He brings his peo-ple near, He brings his peo-ple near, He brings his people near, And makes them taste his

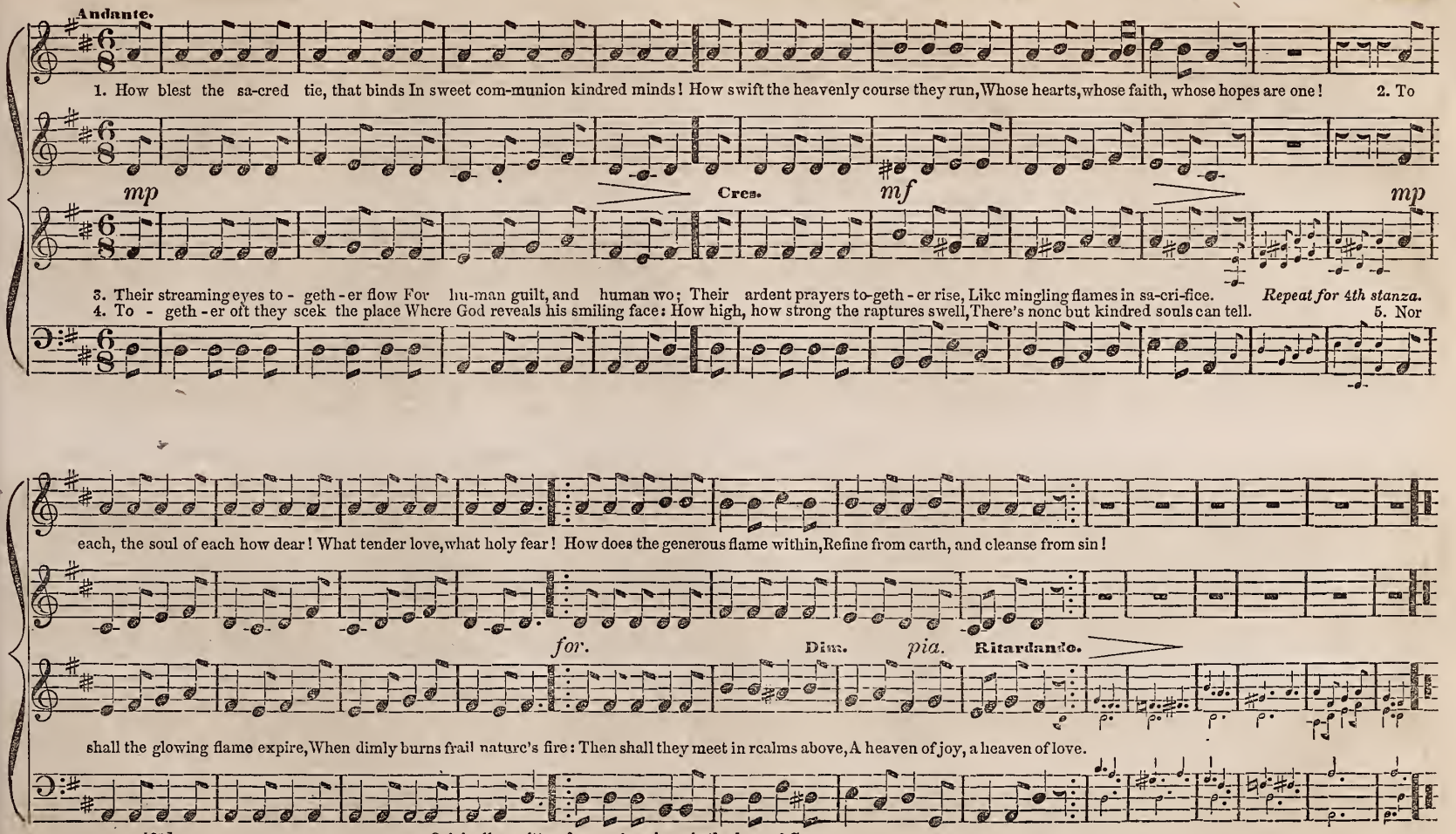

f
ff
love, He brings his peo - ple near, He brings his peo - ple near, He brings his peo-ple near, And makes them taste his love, While earth and
sky at - tempt his praise, His saints shall raise His hon - ors high, While earth and sky
sky at - tempt his praise, His saints shall raise His hon - ors high, While earth and sky
sky at - tempt his praise, His saints shall raise His hon - ors high, While earth and sky


At-tempt his praise, His saints shall raise His hon-ors high. Let all the nations fear The God that rules a-bove, He
At-tempt his praise, His saints shall raise His hon-ors high. Let all the nations fear The God that rules a - bove, He
At-tempt his praise, His saints shall raise His hon - ors high. Let all the na-tions fear The God that rules a - bove, He
At-tempt his praise, His saints shall raise His hon - ors high. Let all the na-tions fear The God that rules a - bove, He
brings his peo - ple near, And makes them taste his love, While earth and sky At-tempt his praise,
brings his peo - ple near, And makes them taste his love, While earth and sky At-tempt his praise,
brings his peo - ple near, And makes them taste his love, While earth and sky At-tempt his praise,
brings his peo - ple near, And makes them taste his love, While earth and sky At-tempt his praise,


shall raise His hon - ors high, While earth and sky At-tempt his
His saints shall raise···· His hon - ors high, While earth and sky, Attempt his
His saints shall raise His hon - ors high, While earth and sky,
shall raise His hon - ors high, While earth and sky, Attempt his
ff
praise, His saints shall raise His hon - ors high.
praise, His saints shall raise His hon - ors high.
His saints shall raise His ff hon - - - - - ors high.
praise, His saints shall raise His hon - ors high,

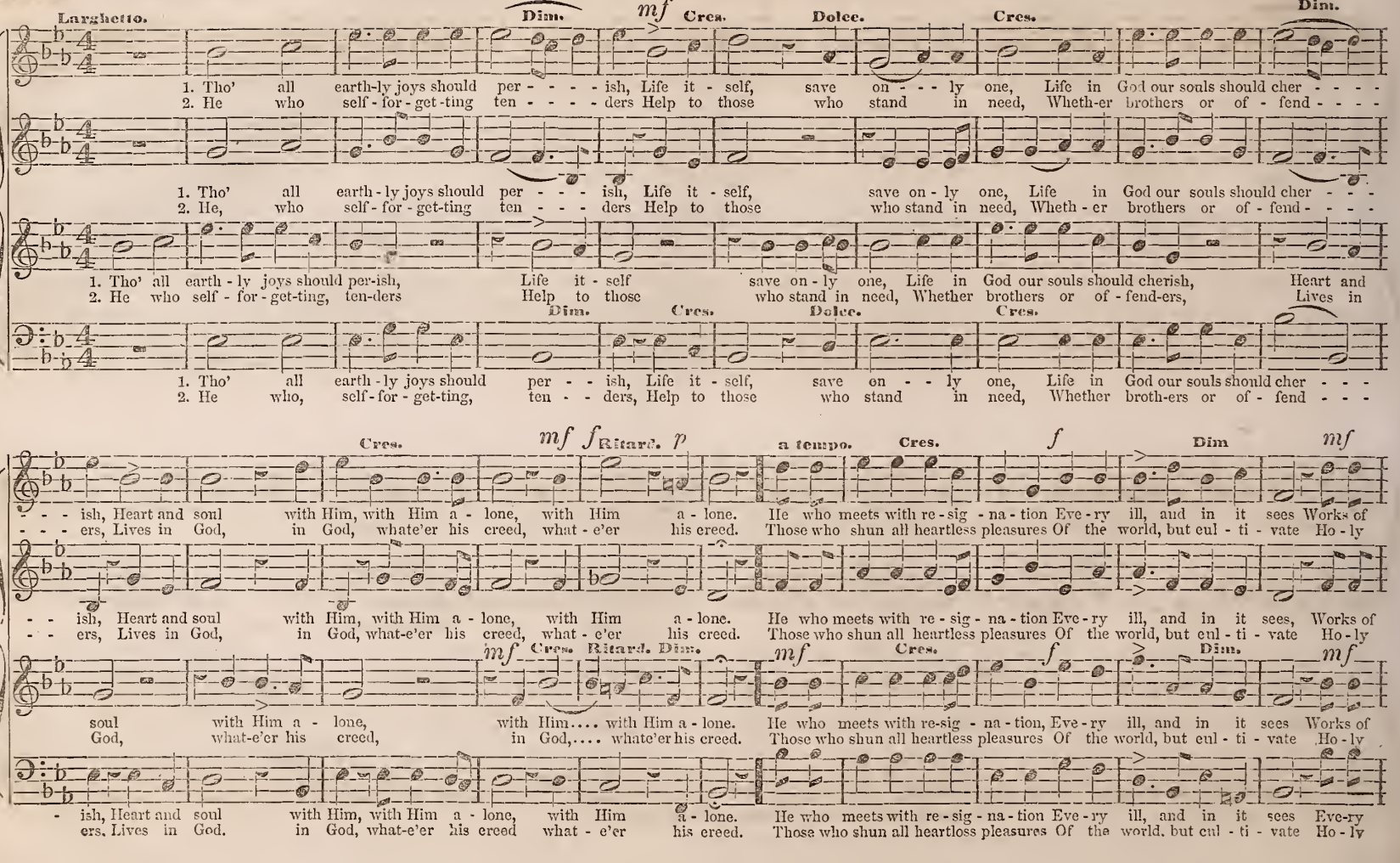
SENTENCE. "Blessed be the Lord." (INTROIT.)

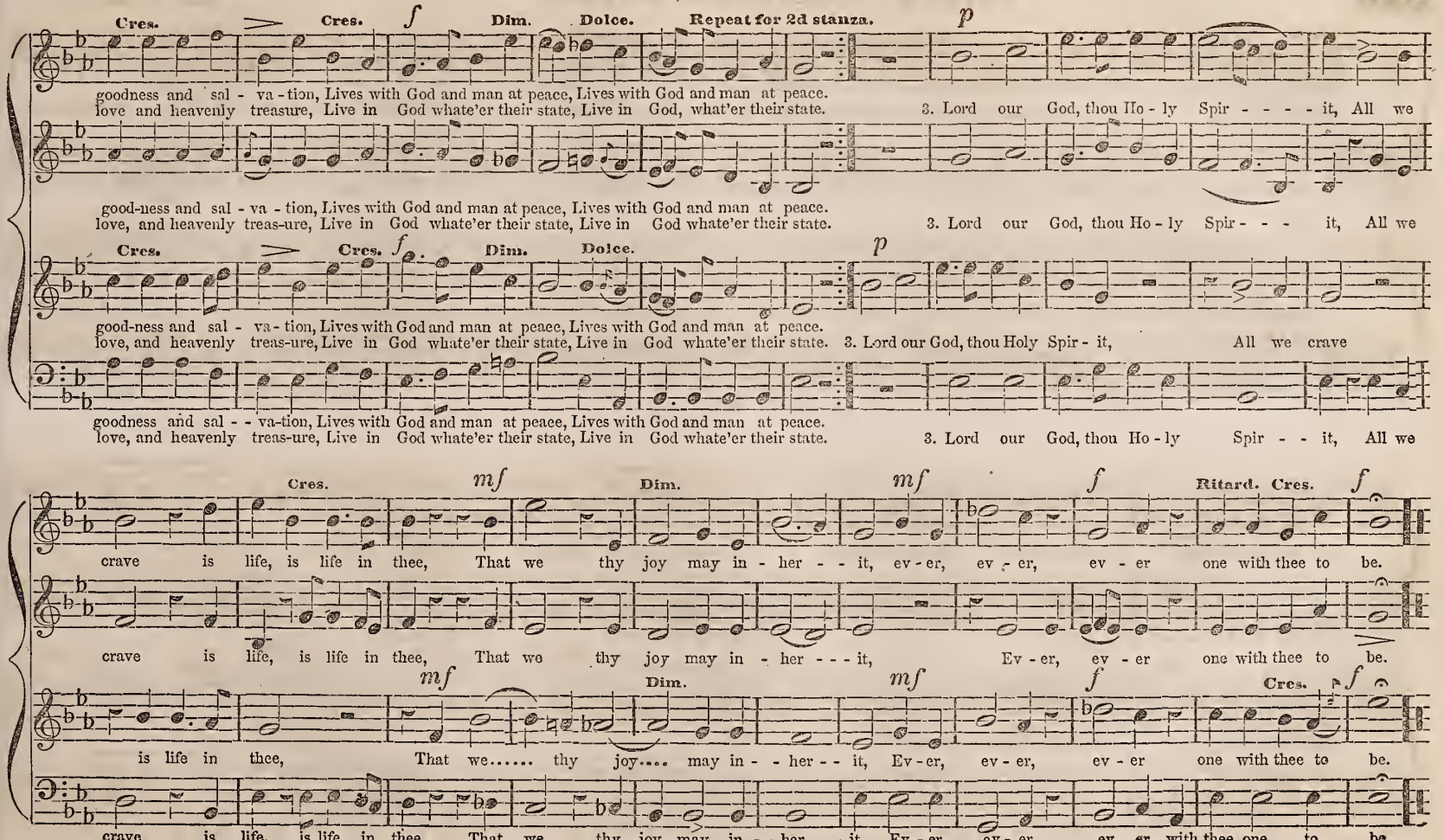
In part from DR. THOMPSON, Edinburg.

Moderato.
Bless-ed, bless-ed, bless-ed be the Lord, for - ev - er more, for - ev - er - more, Bless - ed be the Lord, Bless-ed be the Lord the
Bless-ed, bless - ed, bless-ed be the Lord, for - ev - er - more, for - ev - er - more, Blessed be the Lord, Blessed be the Lord, Blessed be the
Bless - ed, bless - ed, bless - ed be the Lord, for - ev - er - more, for - ev - er - more, Bless-ed be the Lord, Blessed be the Lord, Bless-ed be the
Bless - ed, bless - ed, bless ed be the Lord, for ev - er - more, for - ev - er - more, Bless - ed be the Lord, Bless - ed be the Lord, the
f
mp
Cres.
Lord, for - ev er - more, Blessed be the Lord, for - ev - er - more. The Lord's name be praised, Hal - le - lu-jah, hal - le - lu-jah, A - - - - - - - men.
Lord, for - ev - er - more, Bless - ed be the Lord, for - ev - er-more. Praise ye the Lord, Hal - le lu-jah, hal - le - lu - jah, A - - - - - - men.
f
mp
Cres.
Lord, for - ev - er - more, Blessed be the Lord, for - ev - er-more. Praise ye the Lord, Hal - le - lu-jah, hal - le - lu - jah, A - - - - - - - - men.
Lord. for ev er - more. Bless - ed be the Lord, for - ev er-more The Lord's name be praised, Hal - le - lu - jah hal - le - lu-jah, A - - - men.


Andante.
1. How blest the sa-cred tie, that binds In sweet com-munion kindred minds! How swift the heavenly course they run, Whose hearts, whose faith, whose hopes are one! 2. To
mp
Cres.
mf
mp
3. Their streaming eyes to - geth - er flow For hu-man guilt, and human wo; Their ardent prayers to-geth - er rise, Like mingling flames in sa-cri-fice.
4. To - geth - er oft they seek the place Where God reveals his smiling face: How high, how strong the raptures swell, There's none but kindred souls can tell.
Repeat for 4th stanza.
5. Nor
each, the soul of each how dear! What tender love, what holy fear! How does the generous flame within, Refine from earth, and cleanse from sin!
for.
Dim.
pia.
Ritardando.
shall the glowing flame expire, When dimly burns frail nature's fire: Then shall they meet in realms above, A heaven of joy, a heaven of love.

* Originally written for men's voices, in the key of C.

MOTET. LIFE IN GOD.

M. HAUPTMAN.

Larghetto.
Dim.
mf
Cres.
Dolce.
Cres.
Dim.
1. Tho' all earth-ly joys should per - - - - ish, Life it - self, save on - - ly one, Life in God our souls should cher - - - -
2. He who self - for - get - ting ten - - - - ders Help to those who stand in need, Wheth-er brothers or of - fend - - - -
1. Tho' all earth - ly joys should per - - - ish, Life it - self, save on - ly one, Life in God our souls should cher - - -
2. He, who self - for - get-ting ten - - - ders Help to those who stand in need, Wheth - er brothers or of - fend - - - -
1. Tho' all earth - ly joys should per-ish, Life it - self save on - ly one, Life in God our souls should cherish, Heart and
2. He who self - for - get-ting, ten-ders Help to those who stand in need, Whether brothers or of - fend-ers, Lives in
Dim.
Cres.
Dolce.
Cres.
1. Tho' all earth - ly joys should per - - ish, Life it - self, save on - - ly one, Life in God our souls should cher - - -
2. He who, self - for - get-ting, ten - - ders, Help to those who stand in need, Whether broth-ers or of - fend - - -
Cres.
mf
f
Ritard.
p
a tempo.
Cres.
f
Dim
mf
- - - ish, Heart and soul with Him, with Him a - lone, with Him a - lone. He who meets with re - sig - na - tion Eve - ry ill, and in it sees Works of
- - - ers, Lives in God, in God, whate'er his creed, what - e'er his creed. Those who shun all heartless pleasures Of the world, but cul - ti - vate Ho - ly
- - ish, Heart and soul with Him, with Him a - lone, with Him a - lone. He who meets with re - sig - na - tion Eve - ry ill, and in it sees, Works of
- - ers, Lives in God, in God, what-e'er his creed, what - e'er his creed. Those who shun all heartless pleasures Of the world, but cul - ti - vate Ho - ly
mf
Cres.
Ritard.
Dim.
mf
Cres.
f
Dim.
mf
soul with Him a - lone, with Him.... with Him a - lone. He who meets with re-sig - na - tion, Eve - ry ill, and in it sees Works of
God, what-e'er his creed, in God,.... whate'er his creed. Those who shun all heartless pleasures Of the world, but cul - ti - vate Ho - ly
- ish, Heart and soul with Him, with Him a - lone, with Him a - lone. He who meets with re - sig - na - tion Eve - ry ill, and in it sees Eve-ry
ers, Lives in God. in God, what-e'er his creed what - e'er his creed. Those who shun all heartless pleasures Of the world, but cul - ti - vate Ho - ly


Cres.
Cres.
f
Dim.
Dolce.
Repeat for 2d stanza.
p
goodness and sal - va - tion, Lives with God and man at peace, Lives with God and man at peace.
love and heavenly treasure, Live in God whate'er their state, Live in God, what'er their state.
3. Lord our God, thou Ho - ly Spir - - - - it, All we
good-ness and sal - va - tion, Lives with God and man at peace, Lives with God and man at peace.
love, and heavenly treas-ure, Live in God whate'er their state, Live in God whate'er their state.
3. Lord our God, thou Ho - ly Spir - - - it, All we
Cres.
Cres.
f
Dim.
Dolce.
p
good-ness and sal - va - tion, Lives with God and man at peace, Lives with God and man at peace.
love, and heavenly treas-ure, Live in God whate'er their state, Live in God whate'er their state.
3. Lord our God, thou Holy Spir - it, All we crave
goodness and sal - - va-tion, Lives with God and man at peace, Lives with God and man at peace.
love, and heavenly treas-ure, Live in God whate'er their state, Live in God whate'er their state.
3. Lord our God, thou Ho - ly Spir - - it, All we
Cres.
mf
Dim.
mf
f
Ritard.
Cres.
f
crave is life, is life in thee, That we thy joy may in - her - - it, ev - er, ev - er, ev - er one with thee to be.
crave is life, is life in thee, That we thy joy may in - her - - - it, Ev - er, ev - er one with thee to be.
mf
Dim.
mf
f
Cres.
f
is life in thee, That we..... thy joy.... may in - - her - - it, Ev - er, ev - er, ev - er one with thee to be.
crave is life. is life in thee That we thy joy may in - - her - - it, Ev - er, ev - er, ev er with thee one to be.

ANTHEM. "Bless the Lord, O my soul."

REV. W. H. HAVERGAL.
March 2d, 1848.

Chorus.

Bless the Lord, O my soul, And all that is with - in me, bless his ho - ly name. Bless the Lord, O my soul, and forget not all his ben - e - fits, And forget not

for.

Bless the Lord, O my soul, And all that is with - in me, bless his ho - ly name. Bless the Lord, O my soul, and forget not all his ben - e - fits, And forget not

all his ben-e - fits. Who for-giv-eth, who for - giv-eth all.....thine in - i-qui-ties; Who heal - eth all..... thy dis-

all.....thine in - i-qui-ties; Who heal - eth all thy dis-

all his ben-e - fits. Who for-giv-eth, who for - giv-eth Who heal - eth all thy dis-

all..... thine in - i-qui-ties: Who heal - eth all..... thy dis-

Double Counterpoint.

eas - es; Who redeemeth thy life, thy life from de-struc-tion, Who redeemeth thy life, thy life from de-struc-tion; Who crowneth thee with

for. Who crowneth thee with loving kindness,

eas - es; Who redeemeth thy life, thy life from destruc - tion, Who redeemeth thy life, thy life from destruction; Who crowneth thee with loving kindness, crowneth thee

Who

lov..... ing kindness and ten - - - - - der mercies, and ten - - - - - der, ten - der mer - cies, and ten - der mer - cies.

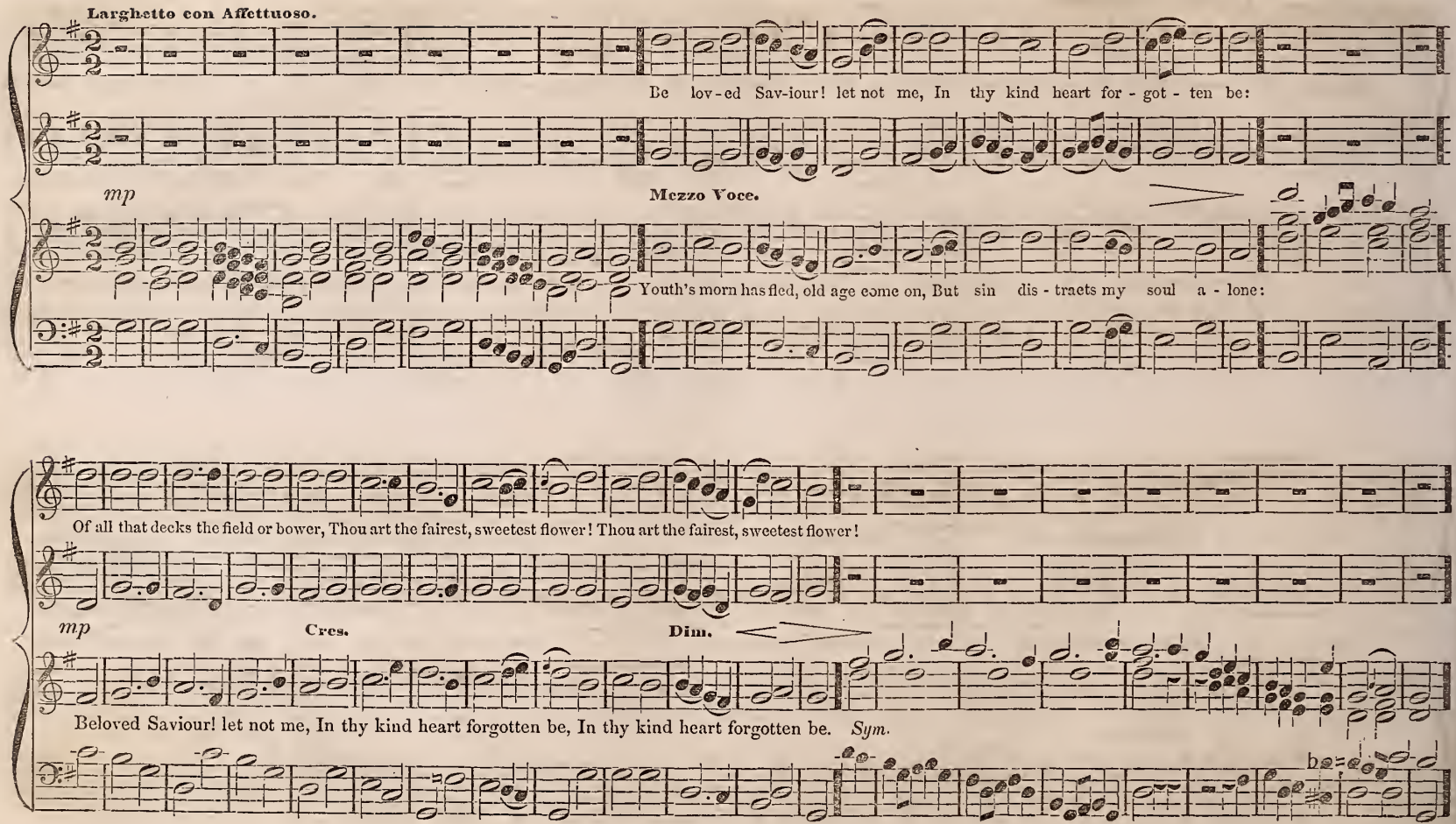
lov - - - - ing kindness and ten - - - - - der mercies, and ten - - - - - - der, ten - der mer - cies, and ten - der mer - cies.

lov - - - - - ing kindness, and ten - - - - - der mer - - - - cies, and ten - der mer - cies.

crowneth thee with lov - ing kindness, and ten - - - - der mercies, and ten - - - - - der, ten - der mer - cies, and ten - der mer - cies

HYMN. "Beloved Saviour."

Words composed in Hindostanee, by Rev. ABDOL MESSEEH, and sung immediately before his death. Music by Rev. W. H. HAVERGAL.*


Larghetto con Affettuoso.
Be lov-ed Sav-iour! let not me, In thy kind heart for - got - ten be:
mp
Mezzo Voce.
Youth's morn has fled, old age come on, But sin dis - tracts my soul a - lone:
Of all that decks the field or bower, Thou art the fairest, sweetest flower! Thou art the fairest, sweetest flower!
mp
Cres.
Dim.
Beloved Saviour! let not me, In thy kind heart forgotten be, In thy kind heart forgotten be. Sym.

* The melody is, in part, a Hindostanee Tune.

Most of the tunes in the previous pages are intended for choir tunes; they are too difficult for congregational or general singing, and require for their proper performance a well trained and efficient choir. But the tunes that follow, are, with few exceptions, congregational tunes. They may be divided as follows: FIRST CLASS; in this class are included such tunes as are truly and legitimately congregational, or such as possess those intrinsic qualities or properties which are essential to the highest degree of success in general, or congregational singing. These tunes are designated in the following pages, by the figures 1 and 2. Those marked 1, are most of them among the very best old tunes; they are *within the compass of all classes of voices, easy in melodic progression, and are in one of the oldest, easiest, and most natural rhythmic forms.* This latter circumstance is one that renders them peculiarly appropriate for general use. This rhythmic form, says Rev. Mr. Havergal, in the preface to his admirable collection of "Old Psalmody," is "generically the old form, the *traditional* one, and the only one which all singers feel to be natural." "To make the first and last note of every strain a semibreve, may appear somewhat untheoretical, but the appearance is confined to the music-paper, without any strangeness affecting the ear." "The commencement-notes, may be regarded as in chants, the *ad libitum* precursors of the rest. They may be considered variable in their use; terminal notes are always allowed to be elastic, and why not the initial?"

Mr. Ions, Organist and Director of the Choir of St. Nicholas, Newcastle-on-tyne, says, "In the old psalters, the first and last notes of each strain were always semibreves, or equivalent thereto." "This old notation is earnestly recommended for the reason, that when the first and last notes of each strain are longer than the others, the tune may be sung with considerable spirit without being divested of one particle of its solemnity." In the truth of these remarks, we fully concur. In the rhythmic form here recommended, (the first and last notes of each line being long, and all the others short,) the intermediate notes may receive such a rapidity of utterance as to afford a complete remedy for the heaviness and drawling which has caused the unpopularity or disuse of the old tunes.

The tunes marked 2, are a little more difficult, but still quite easy, so that while we have made a distinction between them and the older rhythmic form, we regard them both as constituting a first class of congregational tunes.

SECOND CLASS. This class, (indicated by the figure 3,) includes such as are not genuinely or inherently, but casually, accidentally, or circumstantially suitable for congregational or general use. This is the largest class, for there are but very few real congregational tunes in common use; they are tunes that have become popular as choir tunes; and are thus generally known, and for *this reason*, are now the best tunes for congregational singing. They will continue to be the best until others in genuine congregational style, shall be equally well known and equally well liked; for no tune can be good as a congregational tune, unless it is *well known* and *well approved*.

Still these tunes (2,) are too difficult for general singing, and though in the use of some of them very satisfactory devotional effects may be realized, yet they never can be as effective, when generally sung, as others less difficult, and possessing all the essential characteristics of the congregational form. For example: the tune St. Martin's, may be now in many places, (because so well known,) one of the best congregational tunes; yet St. Martin's can never be *well sung* by an ordinary congregation. The same may be said of Howard, Barby, All-Saints, Abridge, Mear, and all that class of triple measured tunes. So also the tune Ward, (for the same reason as in the case of St. Martin's,) may be useful as a congregational tune, yet no ordinary congregation *can* (and but very few choirs *do*) sing with accuracy, the syncope in the second and fourth lines, or keep the time in the measures connecting the first and second, and the third and fourth lines. The tunes Duke Street, Medfield, Dedham, Silver-Street, and others of the same general character, can never be sung well congregationally, because of the inequality of the length of notes. The true congregational style is a strictly syllabic union of words with tones, and admits only of notes of two lengths, long and short.

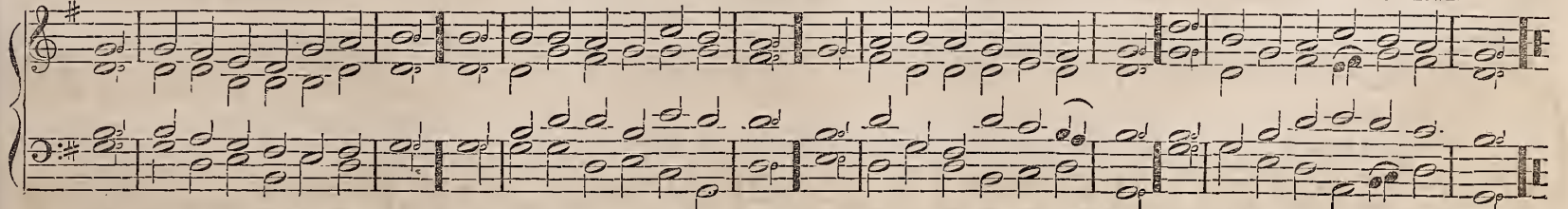
That we may be understood with respect to the time in which the tunes marked 1 should generally be sung, we will add a few words. The Old Hundredth, for example, as usually sung, takes from a minute to a minute and a quarter, and not unfrequently it is so drawled out as to occupy a minute and a half; but when sung in the quicker time which we recommend, and which the long notes at the beginning and end of each line will fully justify without offence to dignity or solemnity, it will take only from forty to fifty seconds. This and other similar tunes should not always be sung with the same degree of quickness; but sometimes slower and sometimes quicker, according to circumstances.

As a further illustration we remark, that the time of the tune Uxbridge is very generally understood, so that whenever it is sung there is not much variation; now we suppose that the short notes in the The Old Hundredth and similar tunes, (that is the intermediate notes between the first and last of each line,) should be sung about as fast as the quarter notes, or shortest notes in Uxbridge. But after all, the old direction is perhaps as good as any, *that the words receive an utterance about as rapid as a due regard to dignity, solemnity, time, place, and circumstances permit; and that an indolent, careless and sluggish manner be carefully avoided.* It will be observed that while there are a few congregational tunes scattered along through the first part of the CANTICA LAUDIS, so there are a few tunes designed exclusively for choirs, in this latter part of the work.

This subject of choir and congregational tunes is one that we recommend to the careful study and practical observation of all who teach, who lead choirs, or who are interested in the progress and true end of sacred song; for neither style of singing can reach any very high point of excellence until it is thoroughly and practically understood.

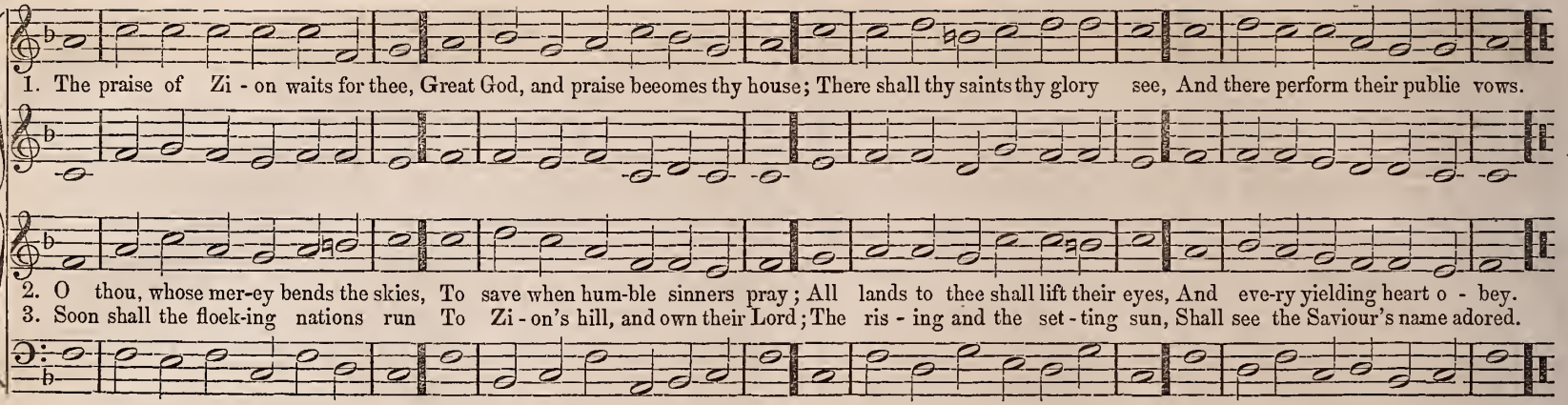
THE OLD HUNDREDTH. L. M. 1.

Author Unknown.

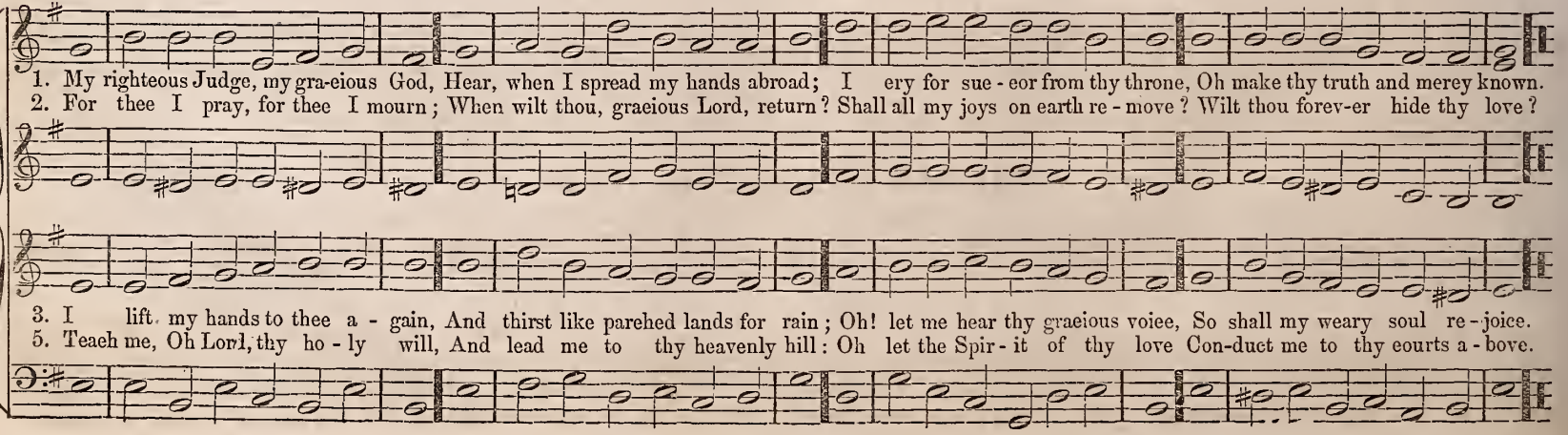


IOSCO. L. M. (Called also PRAGUE.) 1.

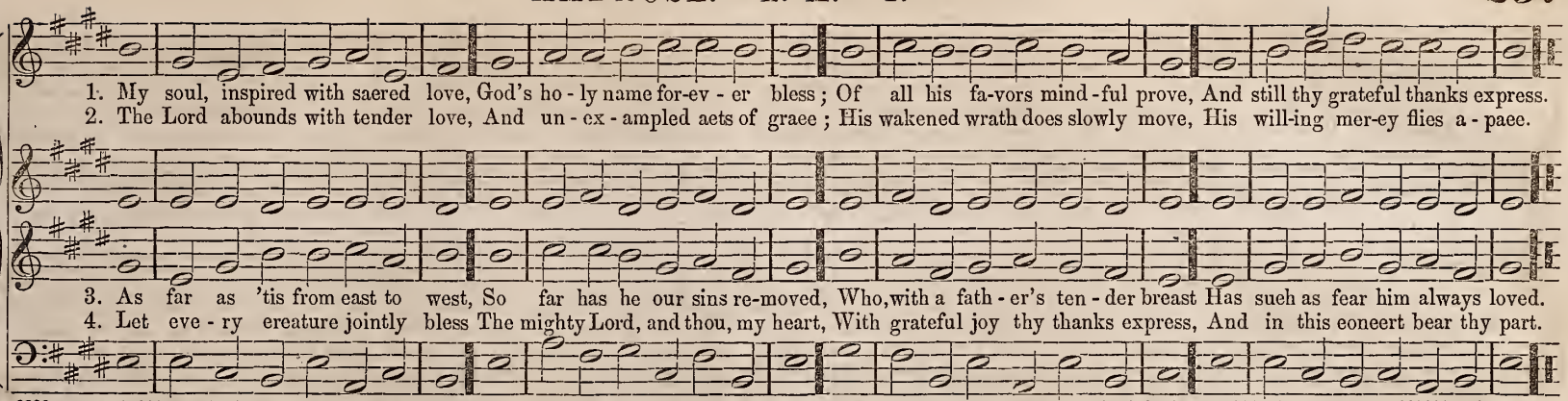
This tune is said to have been composed by JOHN HUSS, born in Bohemia, 1373, and burnt as a Martyr, July 6, 1415.


1. The praise of Zi - on waits for thee, Great God, and praise becomes thy house; There shall thy saints thy glory see, And there perform their publie vows.
2. O thou, whose mer-cy bends the skies, To save when hum-ble sinners pray; All lands to thee shall lift their eyes, And eve-ry yielding heart o - bey.
3. Soon shall the flock-ing nations run To Zi - on's hill, and own their Lord; The ris - ing and the set - ting sun, Shall see the Saviour's name adored.

WENTON. L. M. 1.

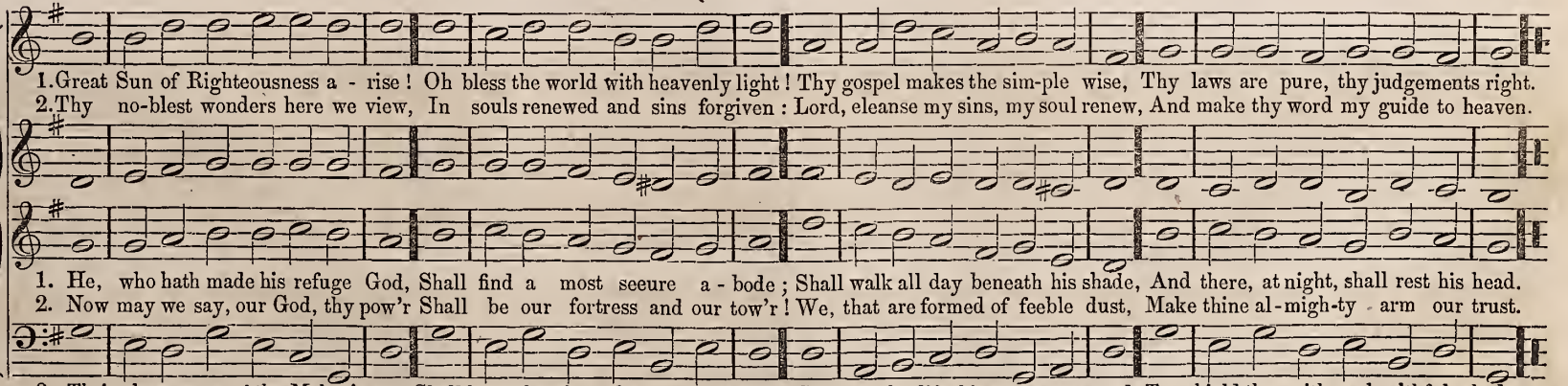

1. My righteous Judge, my gra-eious God, Hear, when I spread my hands abroad; I ery for sue - eor from thy throne, Oh make thy truth and merey known.
2. For thee I pray, for thee I mourn; When wilt thou, graeious Lord, return? Shall all my joys on earth re - move? Wilt thou forev-er hide thy love?
3. I lift my hands to thee a - gain, And thirst like parehed lands for rain; Oh! let me hear thy graeious voiee, So shall my weary soul re - joice.
5. Teaeh me, Oh Lord, thy ho - ly will, And lead me to thy heavenly hill: Oh let the Spir - it of thy love Con-duet me to thy eourts a - bove.

AMBROSE. L. M. 1.


1. My soul, inspired with sacred love, God's ho - ly name for-ev - er bless; Of all his fa-vors mind-ful prove, And still thy grateful thanks express.
2. The Lord abounds with tender love, And un - ex - ampled acts of grace; His wakened wrath does slowly move, His will-ing mer-cy flies a - pace.
3. As far as 'tis from east to west, So far has he our sins re-moved, Who, with a fath - er's ten - der breast Has such as fear him always loved.
4. Let eve - ry creature jointly bless The mighty Lord, and thou, my heart, With grateful joy thy thanks express, And in this concert bear thy part.

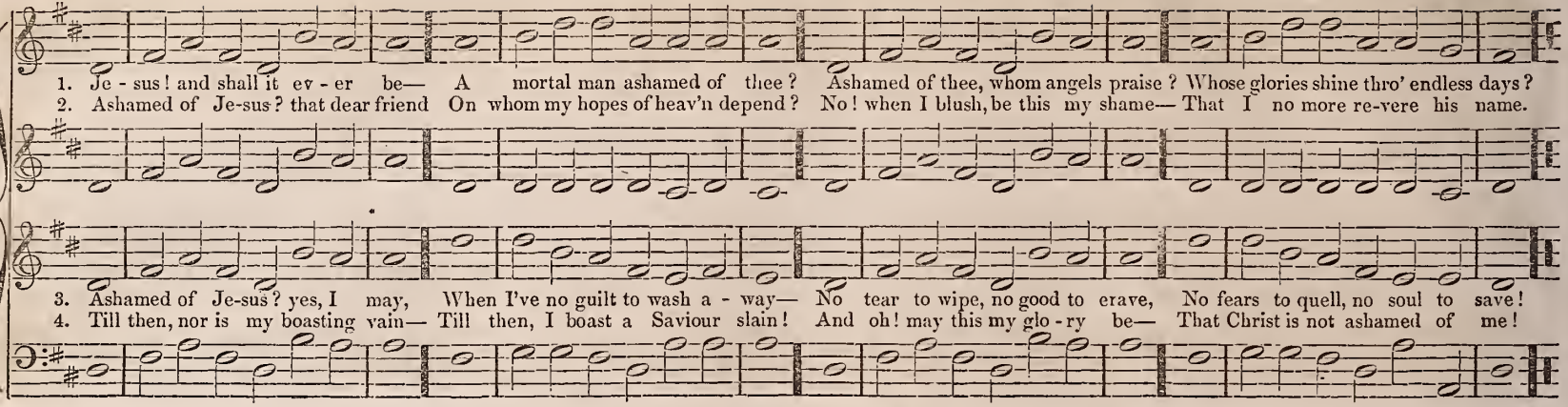
This tune is called, in old service books, "The Ambrosian Advent Hymn." It is supposed to be one of the oldest church tunes. It is within the compass of all voices, and "young men and maidens, old men and children," may unite in singing it.

BAVA. L. M. (Called also "The Ten Commandments Tune.) 1.


1. Great Sun of Righteousness a - rise! Oh bless the world with heavenly light! Thy gospel makes the sim-ple wise, Thy laws are pure, thy judgements right.
2. Thy no-blest wonders here we view, In souls renewed and sins forgiven: Lord, cleanse my sins, my soul renew, And make thy word my guide to heaven.
1. He, who hath made his refuge God, Shall find a most secure a - bode; Shall walk all day beneath his shade, And there, at night, shall rest his head.
2. Now may we say, our God, thy pow'r Shall be our fortress and our tow'r! We, that are formed of feeble dust, Make thine al-migh-ty arm our trust.
3. Thrice happy man! thy Maker's care Shall keep thee from the tempter's snare; God is thy life, his arms are spread, To shield thee with a healthful shade.

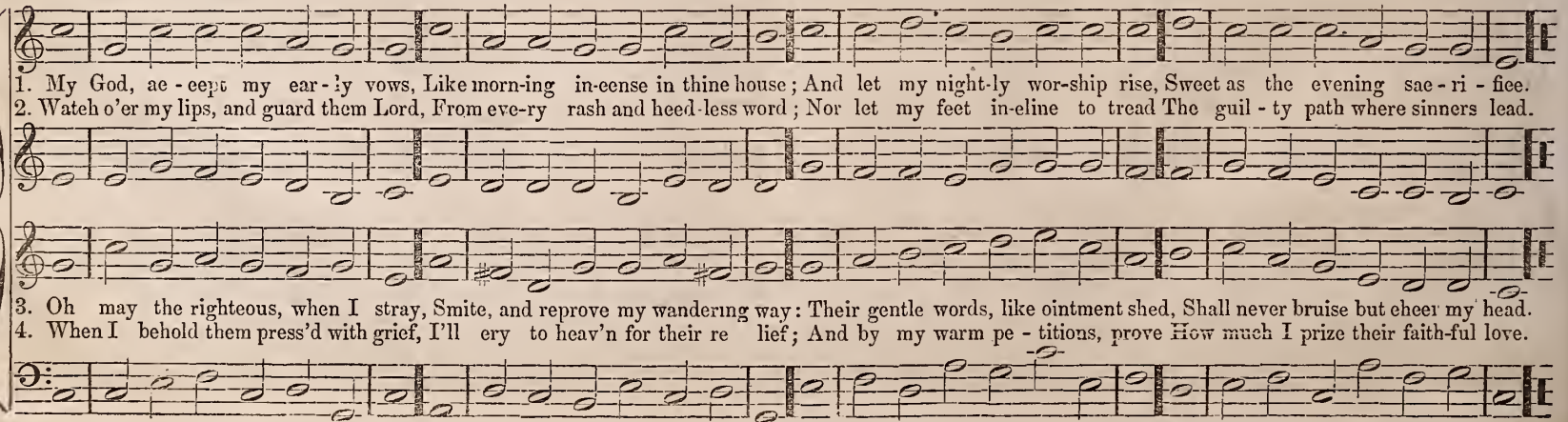
This tune is found in the German Psalter of 1562. From its constant publication, in all the olden collections, it may be supposed to have been a special favorite. It is found in Ainsworth's Psalms, and is therefore one of the tunes of the Pilgrims who landed on Plymouth Rock in 1620. It is also much admired by modern scientific musicians. Rink has fugued upon it in his Organ School, and it has been variously arranged, or harmonized by German editors. It is, perhaps, quite equal to "The Old Hundredth" itself, in every thing but recollections and associations

BLANCHARD. L. M. 1.


1. Je - sus! and shall it ev - er be— A mortal man ashamed of thee? Ashamed of thee, whom angels praise? Whose glories shine thro' endless days?
2. Ashamed of Je-sus? that dear friend On whom my hopes of heav'n depend? No! when I blush, be this my shame— That I no more re-vere his name.
3. Ashamed of Je-sus? yes, I may, When I've no guilt to wash a - way— No tear to wipe, no good to crave, No fears to quell, no soul to save!
4. Till then, nor is my boasting vain— Till then, I boast a Saviour slain! And oh! may this my glo - ry be— That Christ is not ashamed of me!

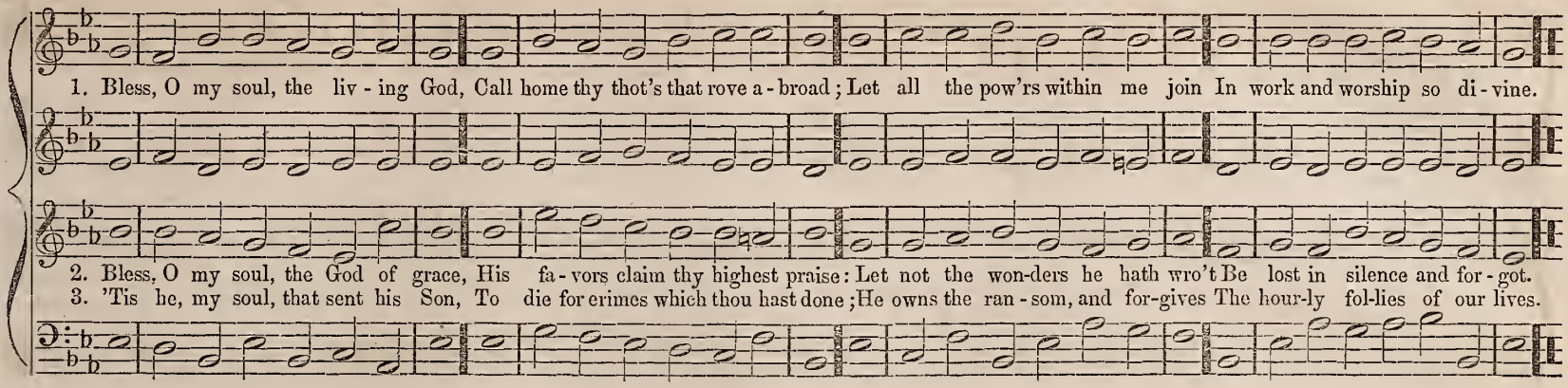
THORNTON. L. M. 1.

Arranged from a German Choral.


1. My God, ac - cept my ear - ly vows, Like morn-ing in-cense in thine house; And let my night-ly wor-ship rise, Sweet as the evening sac - ri - fice.
2. Watch o'er my lips, and guard them Lord, From eve-ry rash and heed-less word; Nor let my feet in-cline to tread The guil - ty path where sinners lead.
3. Oh may the righteous, when I stray, Smite, and reprove my wandering way: Their gentle words, like ointment shed, Shall never bruise but cheer my head.
4. When I behold them press'd with grief, I'll cry to heav'n for their re lief; And by my warm pe - titions, prove How much I prize their faith-ful love.

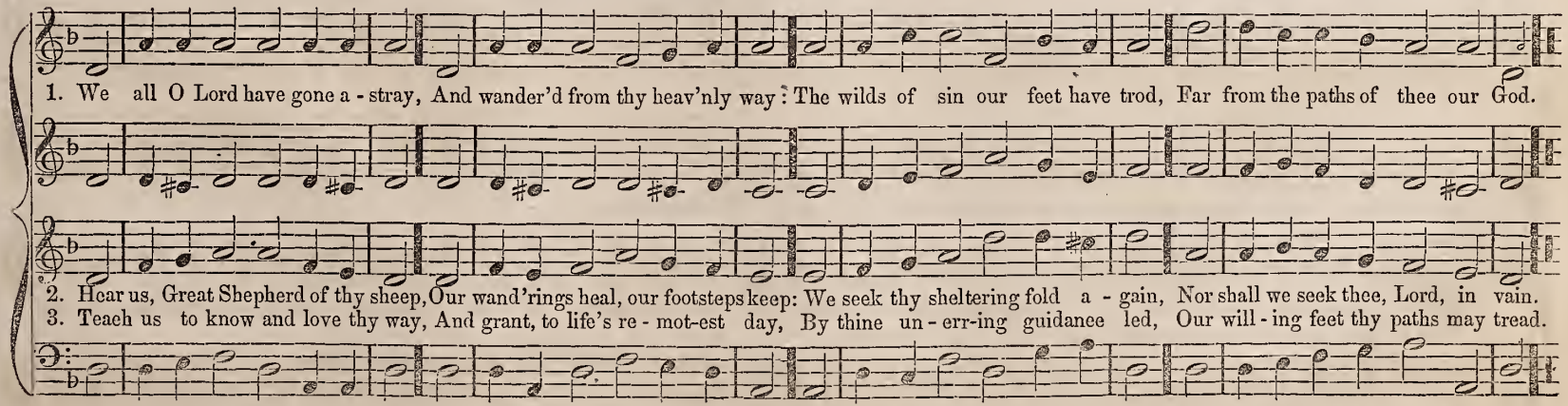
NAZARETH. L. M.* 1.

SAMUEL WEBB.


1. Bless, O my soul, the liv - ing God, Call home thy thot's that rove a - broad; Let all the pow'rs within me join In work and worship so di - vine.
2. Bless, O my soul, the God of grace, His fa - vors claim thy highest praise: Let not the won-ders he hath wro't Be lost in silence and for - got.
3. 'Tis he, my soul, that sent his Son, To die for crimes which thou hast done; He owns the ran - som, and for-gives The hour-ly fol-lies of our lives.

WINDHAM. L. M. 2.

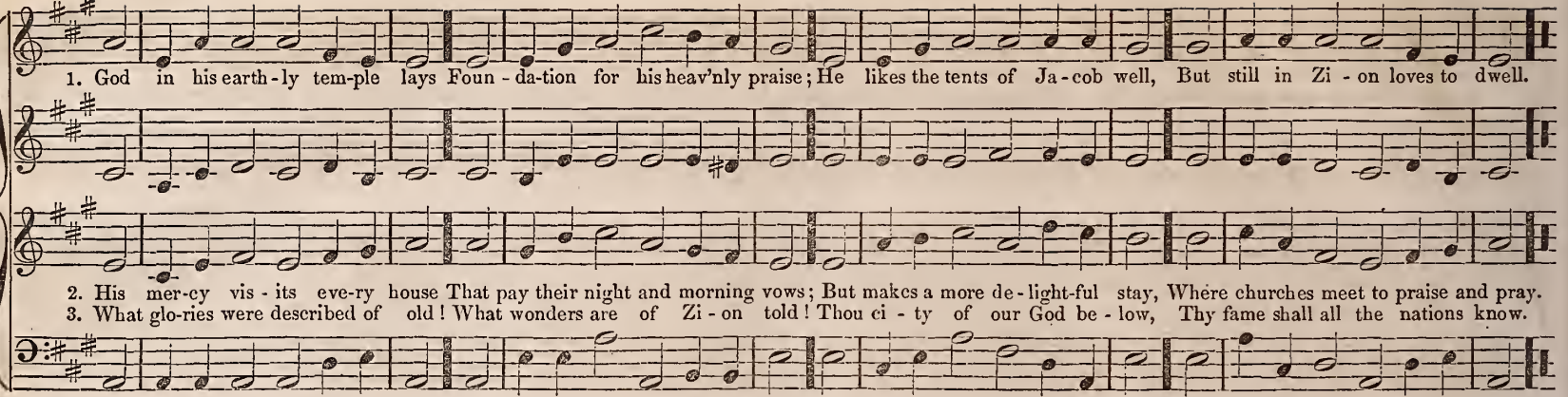
DANIEL REED. New-Haven, Ct. 1800.


1. We all O Lord have gone a - stray, And wander'd from thy heav'nly way: The wilds of sin our feet have trod, Far from the paths of thee our God.
2. Hear us, Great Shepherd of thy sheep, Our wand'rings heal, our footsteps keep: We seek thy sheltering fold a - gain, Nor shall we seek thee, Lord, in vain.
3. Teach us to know and love thy way, And grant, to life's re - mot-est day, By thine un - err-ing guidance led, Our will - ing feet thy paths may tread.

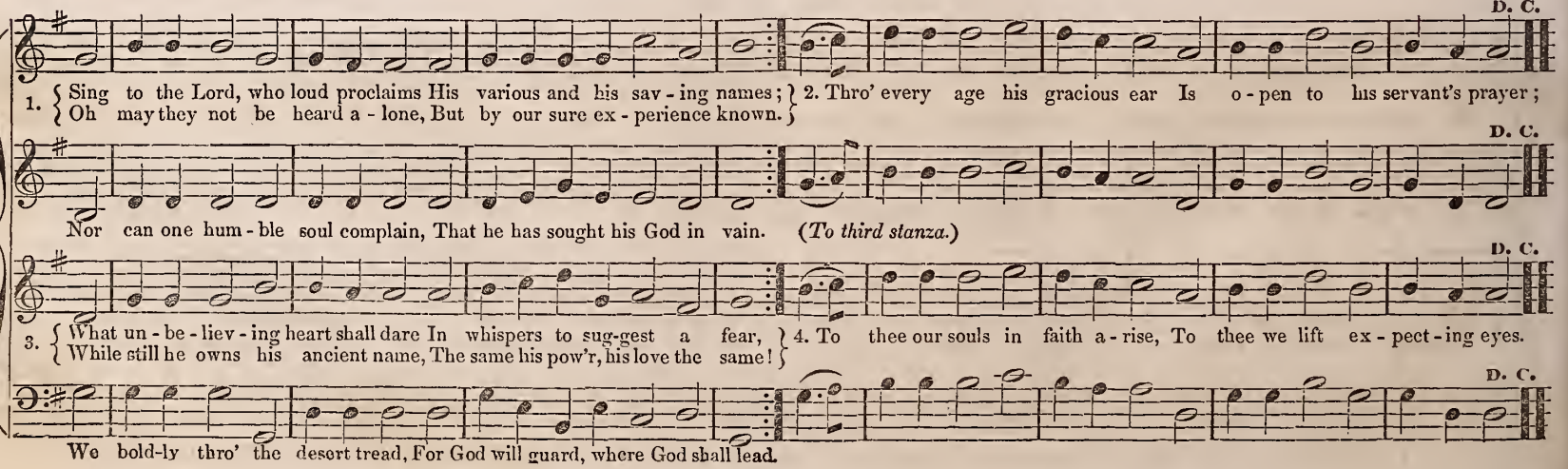
* By the omission of a single dot in the last line, and more simple harmony parts, as in this copy, this very beautiful melody makes an excellent Congregational Tune.

HEBRON. L. M. 2.

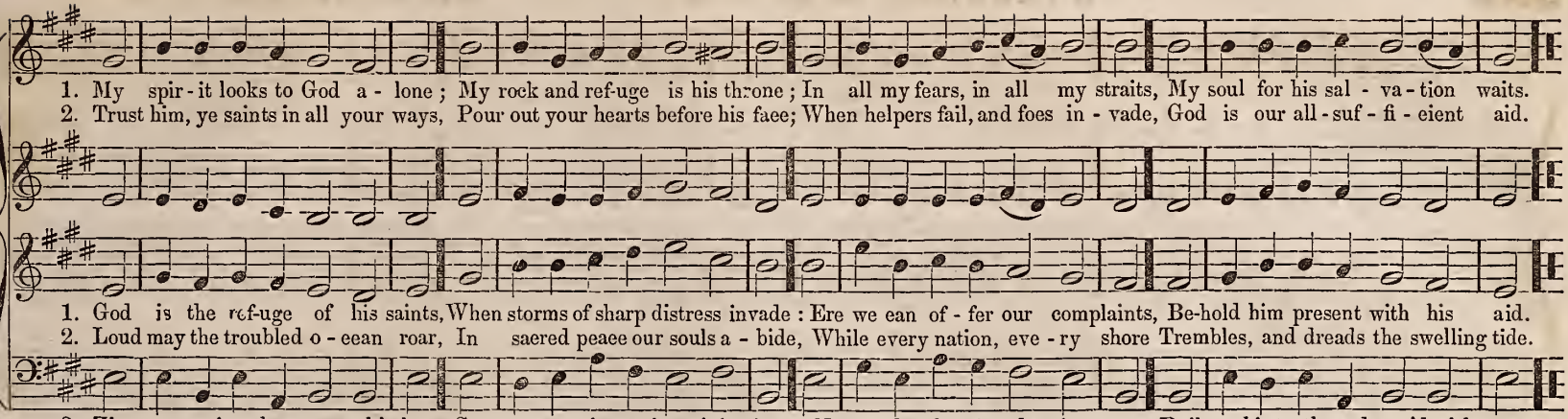
L. MASON. 1830.


1. God in his earth-ly tem-ple lays Foun-da-tion for his heav'nly praise; He likes the tents of Ja-cob well, But still in Zi-on loves to dwell.
2. His mer-cy vis-its eve-ry house That pay their night and morning vows; But makes a more de-light-ful stay, Where churches meet to praise and pray.
3. What glo-ries were described of old! What wonders are of Zi-on told! Thou ci-ty of our God be-low, Thy fame shall all the nations know.

DANFORTH. L. M. DOUBLE. 2.


D. C.
1. Sing to the Lord, who loud proclaims His various and his sav-ing names; Oh may they not be heard a-lone, But by our sure ex-perience known.
2. Thro' every age his gracious ear Is o-pen to his servant's prayer; Nor can one hum-ble soul complain, That he has sought his God in vain. (To third stanza.)
3. What un-be-liev-ing heart shall dare In whispers to sug-gest a fear, While still he owns his ancient name, The same his pow'r, his love the same!
4. To thee our souls in faith a-rise, To thee we lift ex-pect-ing eyes. We bold-ly thro' the desert tread, For God will guard, where God shall lead.

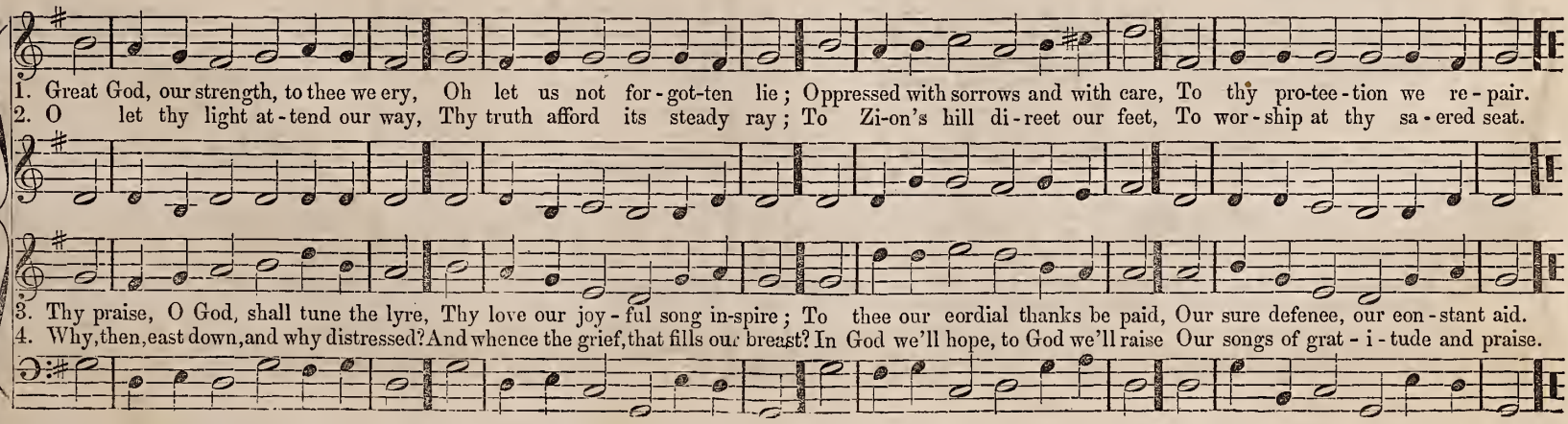
UXBRIDGE. L. M. 2. *


1. My spir-it looks to God a-lone; My rock and ref-uge is his throne; In all my fears, in all my straits, My soul for his sal-va-tion waits.
2. Trust him, ye saints in all your ways, Pour out your hearts before his face; When helpers fail, and foes in-vade, God is our all-suf-fi-cient aid.
1. God is the ref-uge of his saints, When storms of sharp distress invade: Ere we can of-fer our complaints, Be-hold him present with his aid.
2. Loud may the troubled o-cean roar, In sacred peace our souls a-bide, While every nation, eve-ry shore Trembles, and dreads the swelling tide.
3. Zi-on enjoys her monarch's love, Se-cure a-gainst a threat'ning hour; Nor can her firm founda-tion move, Built on his truth, and arm'd with power.

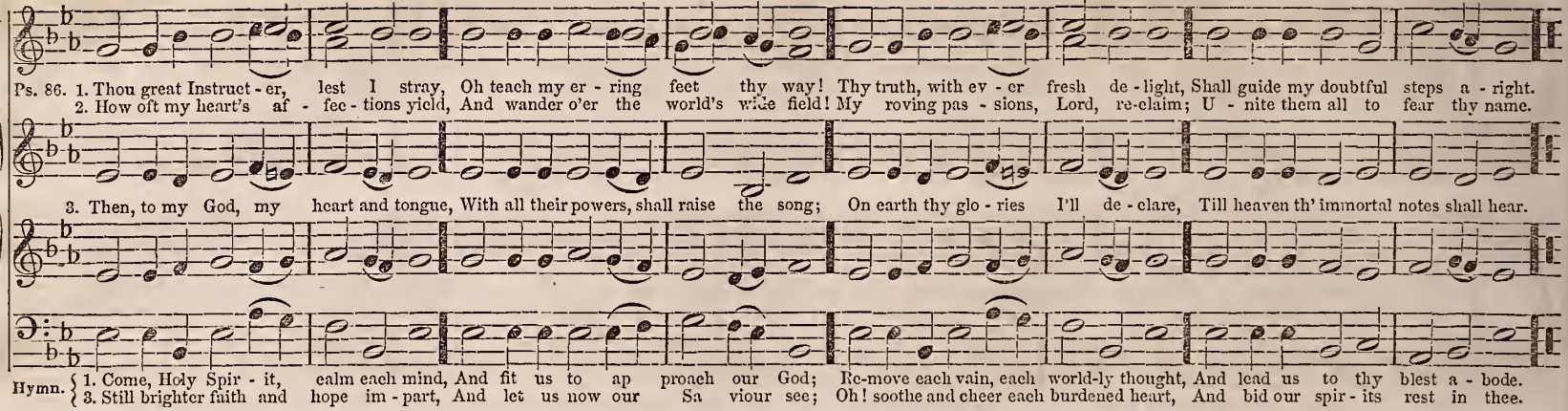
* The first line of this tune is here printed as originally written.

ROCKINGHAM. L. M. 2.

L. MASON. 1830.

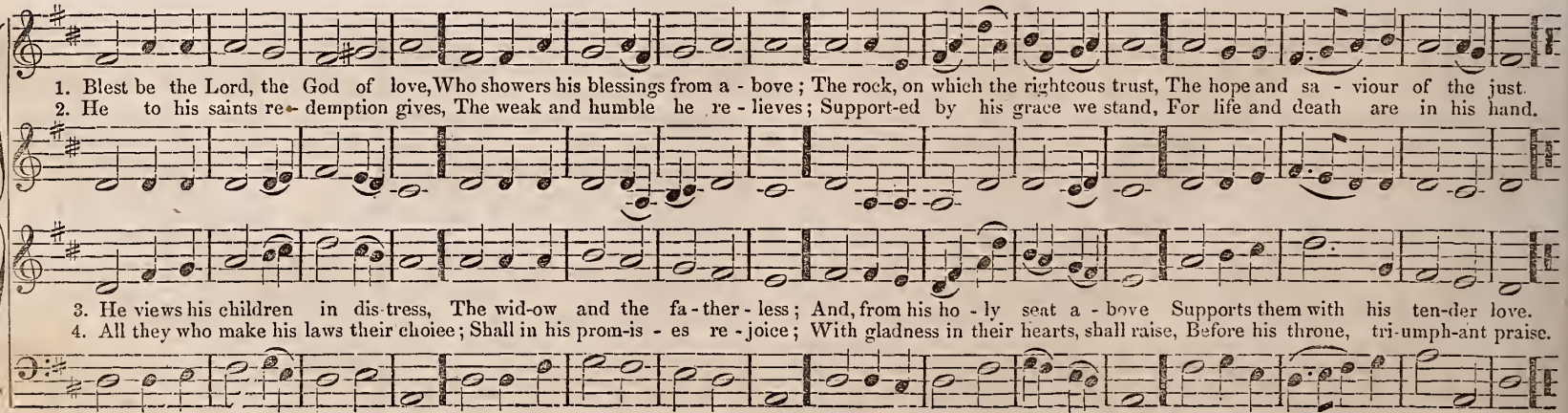

1. Great God, our strength, to thee we cry, Oh let us not for-got-ten lie; Oppressed with sorrows and with care, To thy pro-tec-tion we re-pair.
2. O let thy light at-tend our way, Thy truth afford its steady ray; To Zi-on's hill di-rect our feet, To wor-ship at thy sa-cred seat.
3. Thy praise, O God, shall tune the lyre, Thy love our joy-ful song in-spire; To thee our cordial thanks be paid, Our sure defence, our con-stant aid.
4. Why, then, east down, and why distressed? And whence the grief, that fills our breast? In God we'll hope, to God we'll raise Our songs of grat-i-tude and praise.

HAMBURG. L. M. 2.

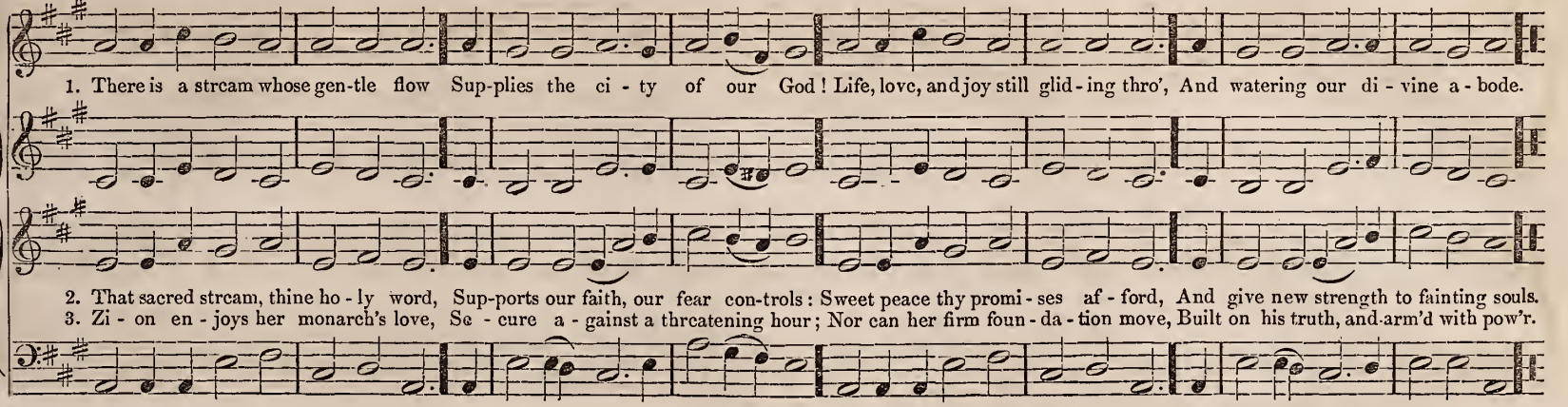
Arranged from the Gregorian Tone I, by L. MASON, and first published as a Metrical Tune in 1825.

Ps. 86. 1. Thou great Instruct - er, lest I stray, Oh teach my er - ring feet thy way! Thy truth, with ev - er fresh de - light, Shall guide my doubtful steps a - right.
2. How oft my heart's af - fec - tions yield, And wander o'er the world's wide field! My roving pas - sions, Lord, re-claim; U - nite them all to fear thy name.
3. Then, to my God, my heart and tongue, With all their powers, shall raise the song; On earth thy glo - ries I'll de - clare, Till heaven th' immortal notes shall hear.
Hymn. 1. Come, Holy Spir - it, calm each mind, And fit us to ap proach our God; Re-move each vain, each world-ly thought, And lead us to thy blest a - bode.
3. Still brighter faith and hope im - part, And let us now our Sa viour see; Oh! soothe and cheer each burdened heart, And bid our spir - its rest in thee.

DUKE STREET. L. M. 3.

JOHN HATTON.

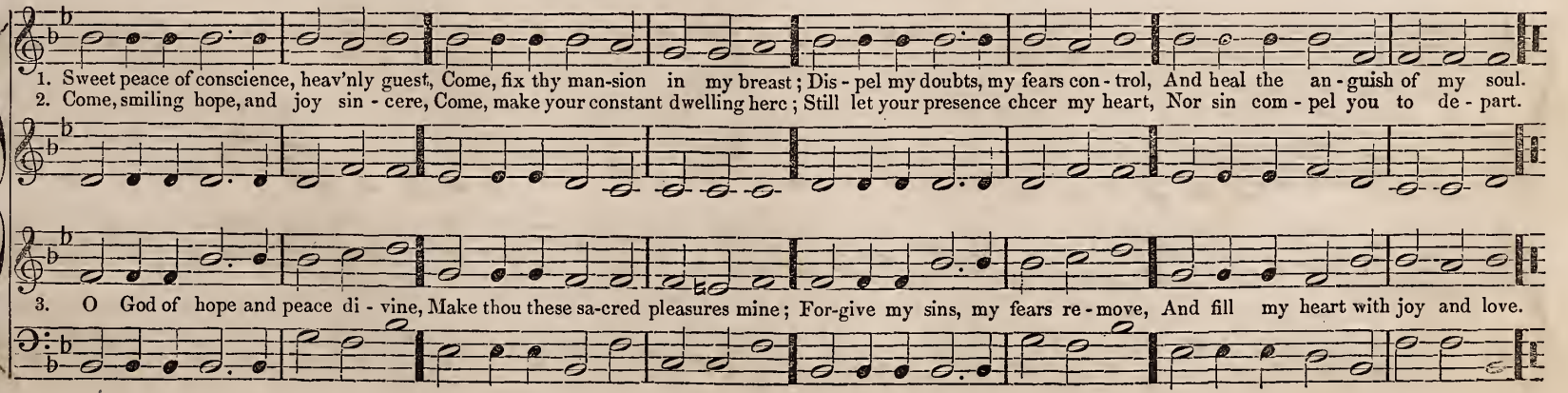

1. Blest be the Lord, the God of love, Who showers his blessings from a - bove; The rock, on which the righteous trust, The hope and sa - viour of the just.
2. He to his saints re - demption gives, The weak and humble he re - lieves; Support-ed by his grace we stand, For life and death are in his hand.
3. He views his children in dis-tress, The wid-ow and the fa - ther - less; And, from his ho - ly seat a - bove Supports them with his ten-der love.
4. All they who make his laws their choice; Shall in his prom-is - es re - joice; With gladness in their hearts, shall raise, Before his throne, tri-umph-ant praise.

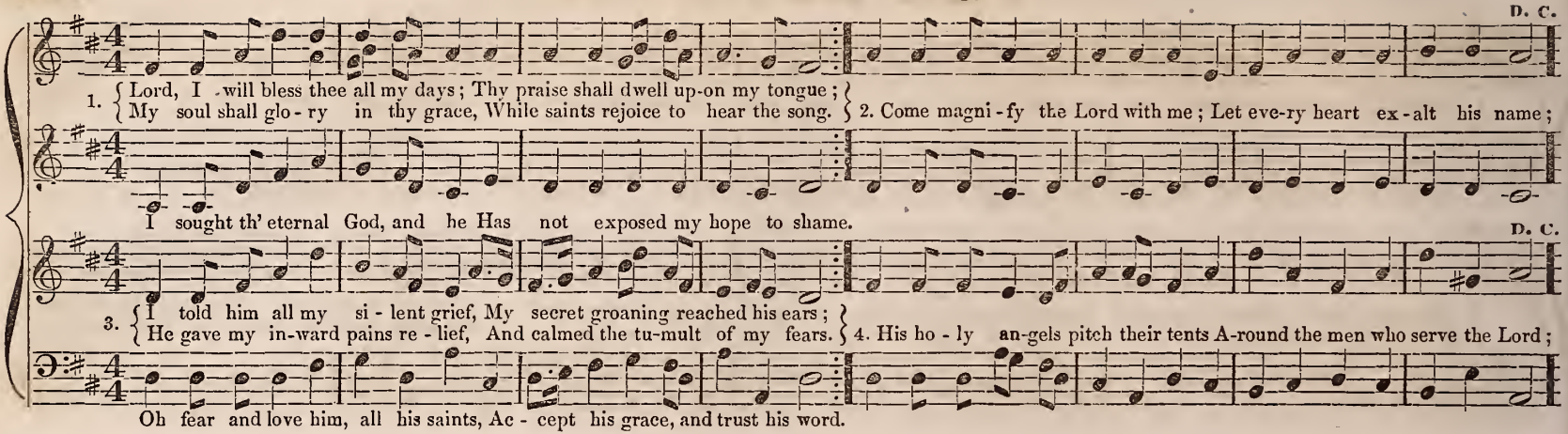
WARD. L. M. 3.

Arranged from a Scotch Tune, by L. MASON. 1830.

1. There is a stream whose gen-tle flow Sup-plies the ci - ty of our God! Life, love, and joy still glid - ing thro', And watering our di - vine a - bode.
2. That sacred stream, thine ho - ly word, Sup-ports our faith, our fear con-trols: Sweet peace thy promi - ses af - ford, And give new strength to fainting souls.
3. Zi - on en - joys her monarch's love, Se - cure a - gainst a threatening hour; Nor can her firm foun - da - tion move, Built on his truth, and arm'd with pow'r.

EFFEN. L. M. 3.

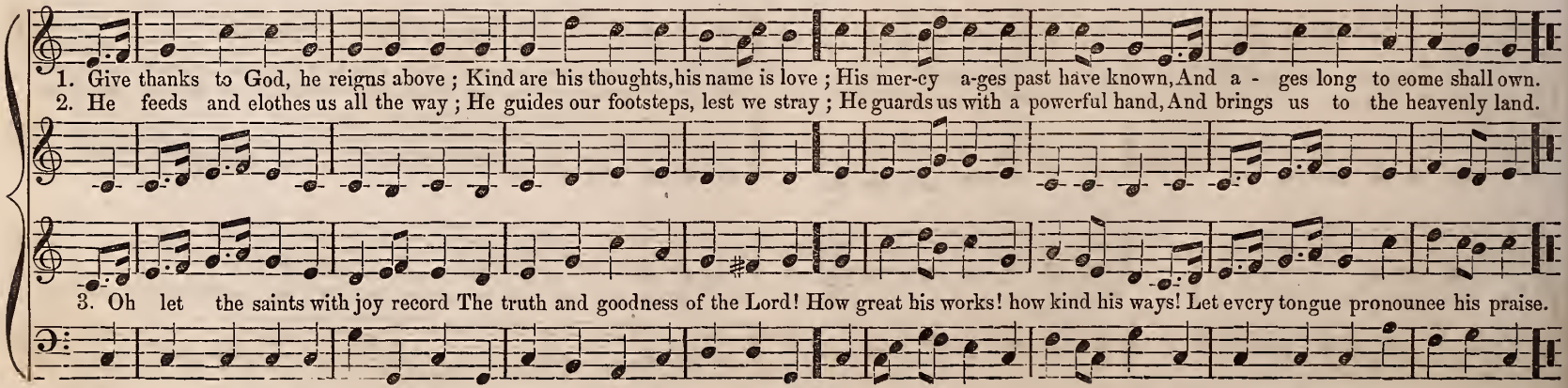
Arranged from a Swiss Tune, by L. MASON. 1848.

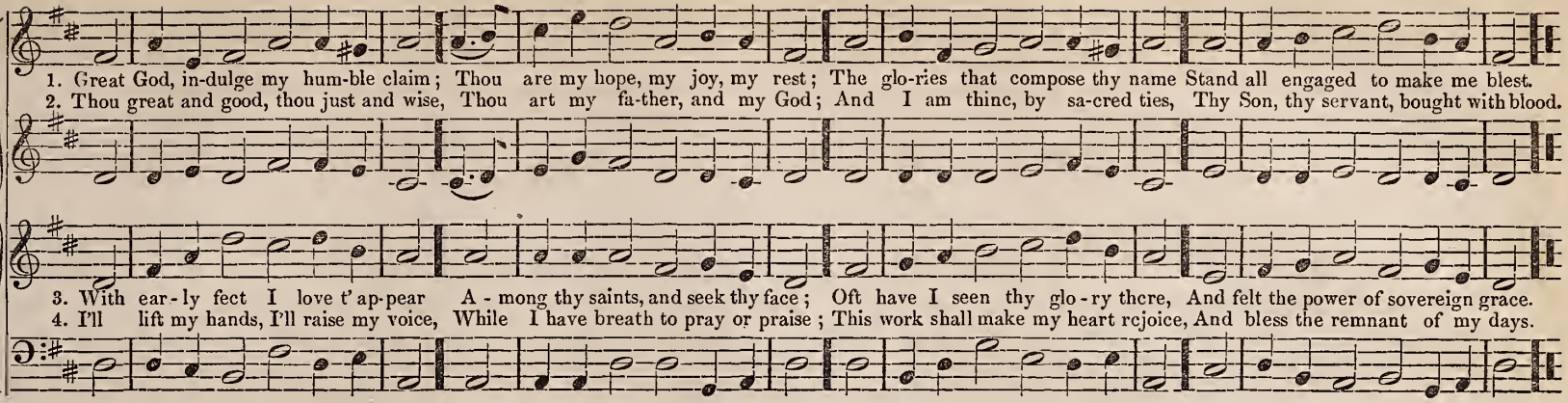

1. Sweet peace of conscience, heav'nly guest, Come, fix thy man-sion in my breast; Dis - pel my doubts, my fears con - trol, And heal the an - guish of my soul.
2. Come, smiling hope, and joy sin - cere, Come, make your constant dwelling here; Still let your presence cheer my heart, Nor sin com - pel you to de - part.
3. O God of hope and peace di - vine, Make thou these sa-cred pleasures mine; For-give my sins, my fears re - move, And fill my heart with joy and love.

BENSON. L. M. DOUBLE. 3.

D. C.
1. Lord, I will bless thee all my days; Thy praise shall dwell up-on my tongue;
My soul shall glo-ry in thy grace, While saints rejoice to hear the song.
2. Come magni-fy the Lord with me; Let eve-ry heart ex-alt his name;
I sought th' eternal God, and he Has not exposed my hope to shame.
D. C.
3. I told him all my si-lent grief, My secret groaning reached his ears;
He gave my in-ward pains re-lief, And calmed the tu-mult of my fears.
4. His ho-ly an-gels pitch their tents A-round the men who serve the Lord;
Oh fear and love him, all his saints, Ac-cept his grace, and trust his word.

ST. LOUIS. L. M. 3.

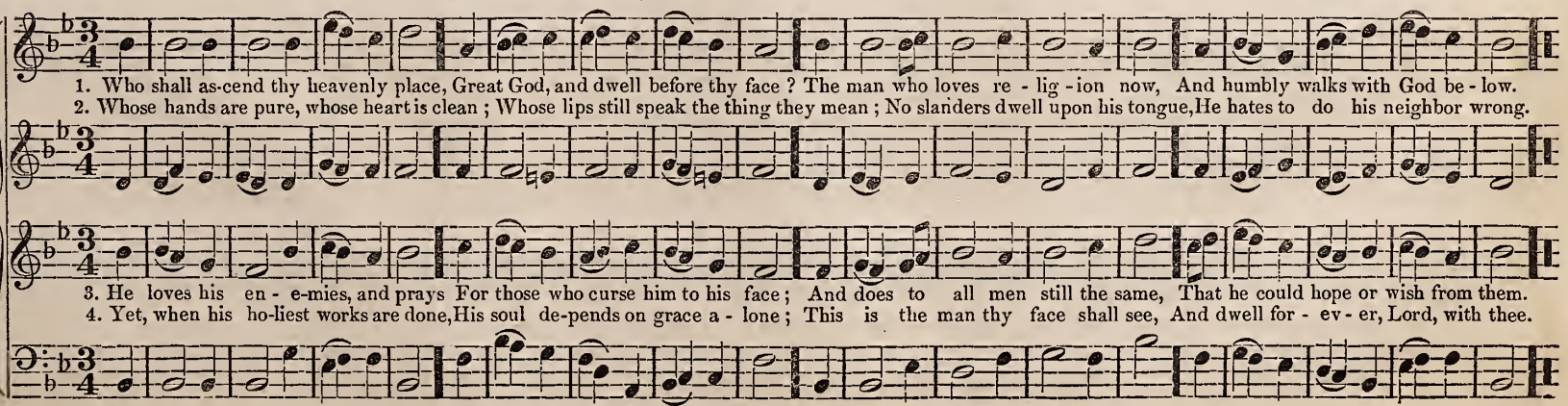
Old Popular Melody.


1. Give thanks to God, he reigns above; Kind are his thoughts, his name is love; His mer-cy a-ges past have known, And a-ges long to come shall own.
2. He feeds and clothes us all the way; He guides our footsteps, lest we stray; He guards us with a powerful hand, And brings us to the heavenly land.
3. Oh let the saints with joy record The truth and goodness of the Lord! How great his works! how kind his ways! Let every tongue pronounce his praise.


1. Great God, in-dulge my hum-ble claim; Thou are my hope, my joy, my rest; The glo-ries that compose thy name Stand all engaged to make me blest.
2. Thou great and good, thou just and wise, Thou art my fa-ther, and my God; And I am thine, by sa-cred ties, Thy Son, thy servant, bought with blood.
3. With ear-ly fect I love t' ap-pear A - mong thy saints, and seek thy face; Oft have I seen thy glo-ry there, And felt the power of sovereign grace.
4. I'll lift my hands, I'll raise my voice, While I have breath to pray or praise; This work shall make my heart rejoice, And bless the remnant of my days.

ALL-SAINTS. L. M.* 2.

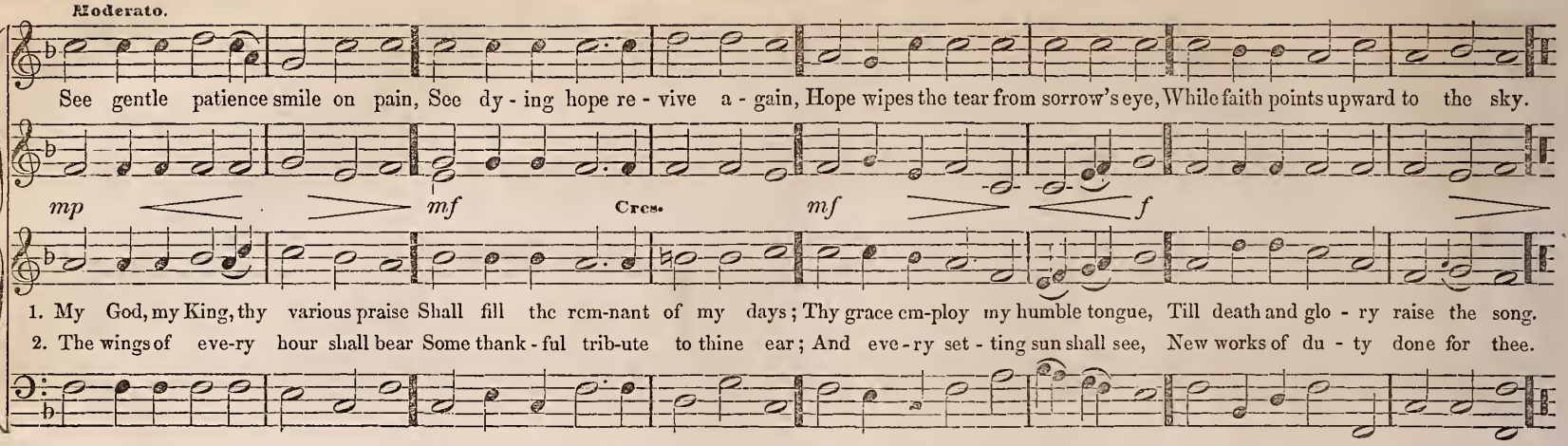
WM. KNAPP.


1. Who shall as-cend thy heavenly place, Great God, and dwell before thy face? The man who loves re - lig - ion now, And humbly walks with God be - low.
2. Whose hands are pure, whose heart is clean; Whose lips still speak the thing they mean; No slanders dwell upon his tongue, He hates to do his neighbor wrong.
3. He loves his en - e-mies, and prays For those who curse him to his face; And does to all men still the same, That he could hope or wish from them.
4. Yet, when his ho-liest works are done, His soul de-pends on grace a - lone; This is the man thy face shall see, And dwell for - ev - er, Lord, with thee.

* All-Saints is one of the finest examples of a smooth, flowing melody in triple measure. It has long been a favorite tune.

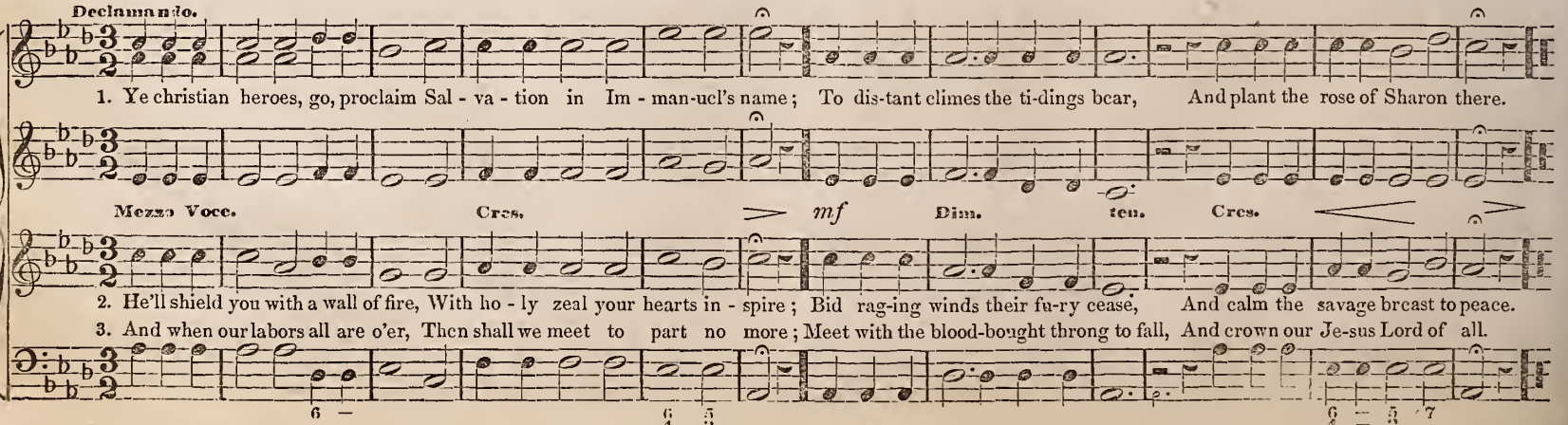
FEDERAL STREET. L. M. 3.

H. K. OLIVER. 1840.


Moderato.
See gentle patience smile on pain, See dy - ing hope re - vive a - gain, Hope wipes the tear from sorrow's eye, While faith points upward to the sky.
mp
mf
Cres.
mf
f
1. My God, my King, thy various praise Shall fill the rem-nant of my days; Thy grace em-ploy my humble tongue, Till death and glo - ry raise the song.
2. The wings of eve-ry hour shall bear Some thank - ful trib-ute to thine ear; And eve-ry set - ting sun shall see, New works of du - ty done for thee.

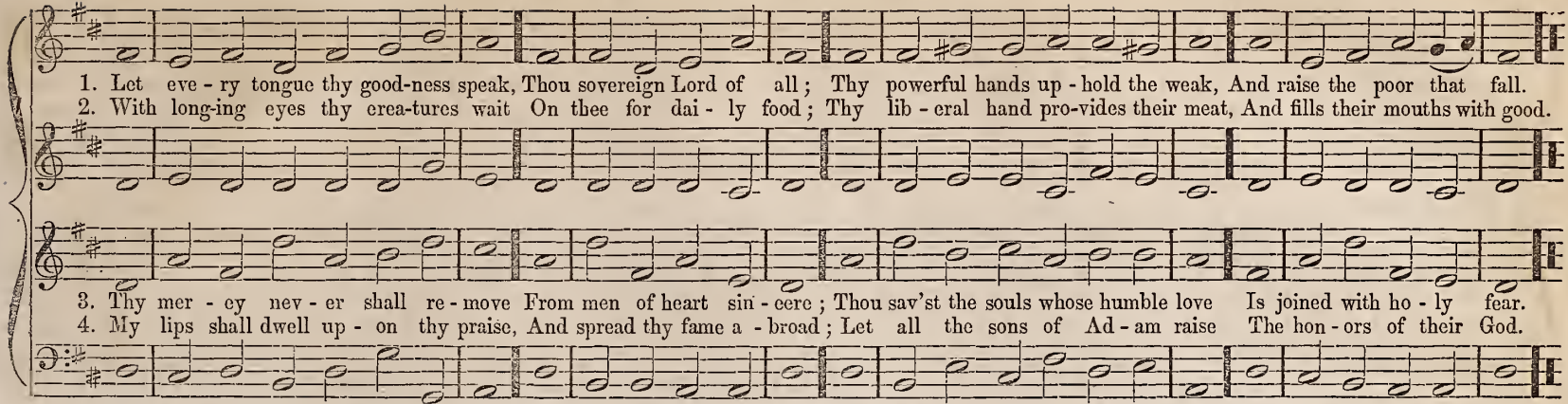
MISSIONARY CHANT. L. M. 3.

CHARLES ZEUNER. 1842.


Declamando.
1. Ye christian heroes, go, proclaim Sal - va - tion in Im - man-uel's name; To dis-tant climes the ti-dings bear, And plant the rose of Sharon there.
Mezzo Voce.
Cres.
mf
Dim.
ten.
Cres.
2. He'll shield you with a wall of fire, With ho - ly zeal your hearts in - spire; Bid rag-ing winds their fu-ry cease, And calm the savage breast to peace.
3. And when our labors all are o'er, Then shall we meet to part no more; Meet with the blood-bought throng to fall, And crown our Je-sus Lord of all.
6 —
6 5
4 3
6 — 5 7
4 — 3

LONDON. C. M. 1.

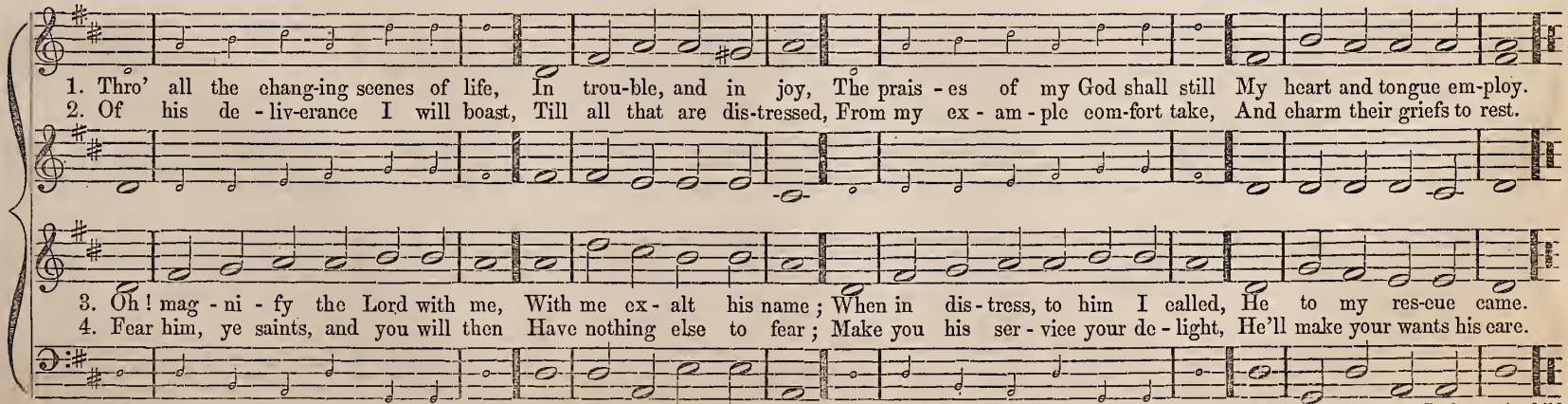
From the Scotch Salter 1635.


1. Let eve - ry tongue thy good-ness speak, Thou sovereign Lord of all; Thy powerful hands up - hold the weak, And raise the poor that fall.
2. With long-ing eyes thy crea-tures wait On thee for dai - ly food; Thy lib - eral hand pro-vides their meat, And fills their mouths with good.
3. Thy mer - cy nev - er shall re - move From men of heart sin - cere; Thou sav'st the souls whose humble love Is joined with ho - ly fear.
4. My lips shall dwell up - on thy praise, And spread thy fame a - broad; Let all the sons of Ad - am raise The hon - ors of their God.

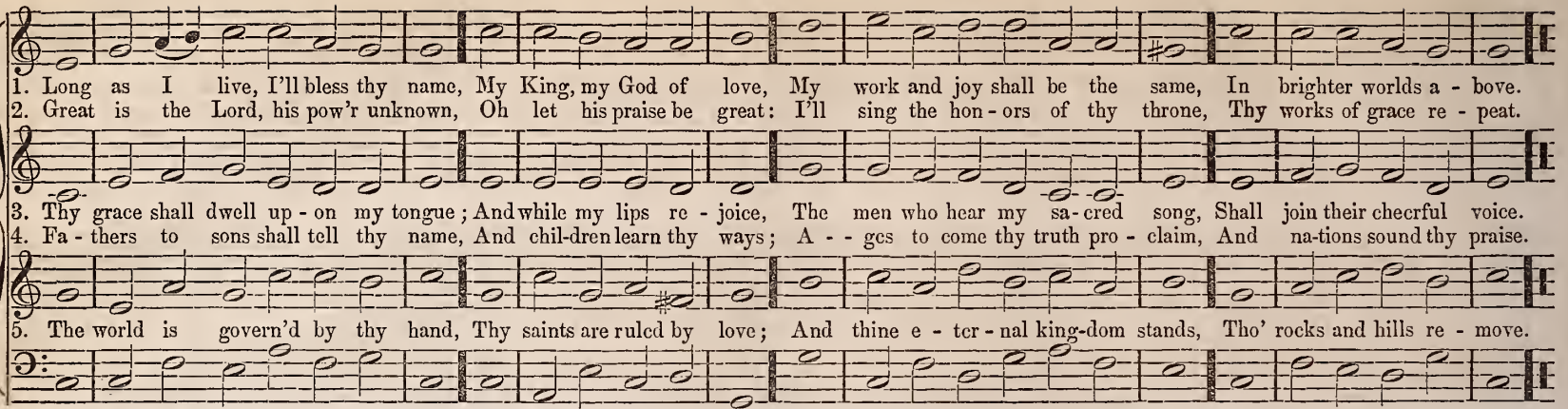
"A tune universally liked. Generally ascribed to Dr. Croft, but certainly composed long before he was born. The Scotch lay fair claim to its composition."—HAVERGAL.

TALLIS. C. M. 1.

THOMAS TALLIS, 1565.

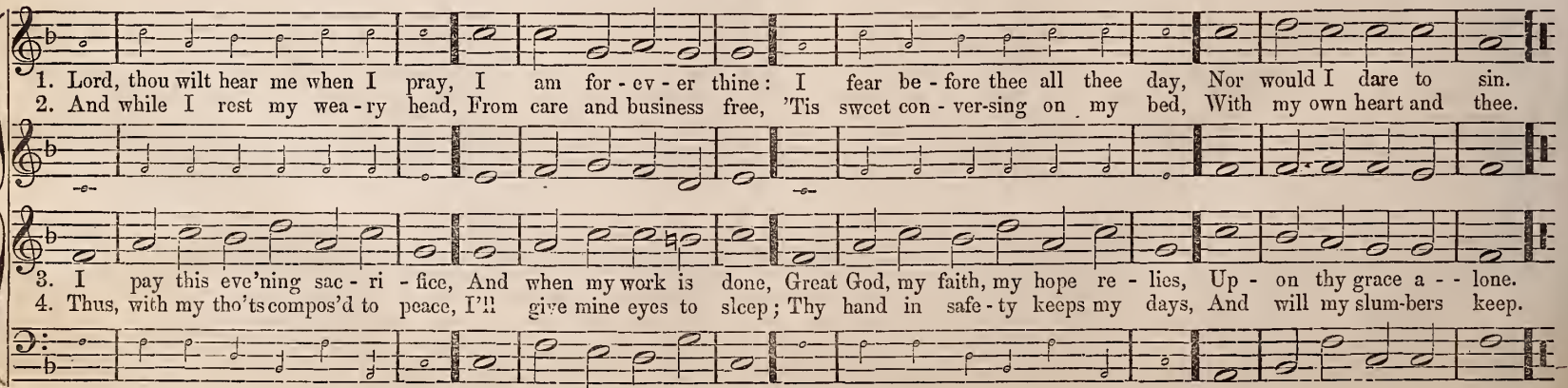

1. Thro' all the chang-ing scenes of life, In trou-ble, and in joy, The prais - es of my God shall still My heart and tongue em-ploy.
2. Of his de - liv-erance I will boast, Till all that are dis-tressed, From my ex - am - ple com-fort take, And charm their griefs to rest.
3. Oh! mag - ni - fy the Lord with me, With me ex - alt his name; When in dis - tress, to him I called, He to my res-cue came.
4. Fear him, ye saints, and you will then Have nothing else to fear; Make you his ser - vice your de - light, He'll make your wants his care.

"This is simplicity itself. Both the melody and the harmony are the progeny of our great Cathedralist. He composed them for the Veni Creator, in Archbishop Parker's Psalter. 'A child may sing the tune, while manly genius will admire it.'"—HAVERGAL.

ST. ANN. C. M. 1.

1. Long as I live, I'll bless thy name, My King, my God of love, My work and joy shall be the same, In brighter worlds a - bove.
2. Great is the Lord, his pow'r unknown, Oh let his praise be great: I'll sing the hon - ors of thy throne, Thy works of grace re - peat.
3. Thy grace shall dwell up - on my tongue; And while my lips re - joice, The men who hear my sa - cred song, Shall join their cheerful voice.
4. Fa - thers to sons shall tell thy name, And chil-dren learn thy ways; A - - ges to come thy truth pro - claim, And na-tions sound thy praise.
5. The world is govern'd by thy hand, Thy saints are ruled by love; And thine e - ter - nal king-dom stands, Tho' rocks and hills re - move.

"This," says Rev. Mr. Havergal, "is a deservedly admired tune, and quite in old style. It has been attributed to Dr. Croft, but is probably much older."—RIMBAULT. The cadence at the end of the third line, is, in many books made in G; we have preferred the arrangement found in the old Psalters, and which is also given by Rev. Mr. Havergal in his excellent Manual of Old Psalmody.

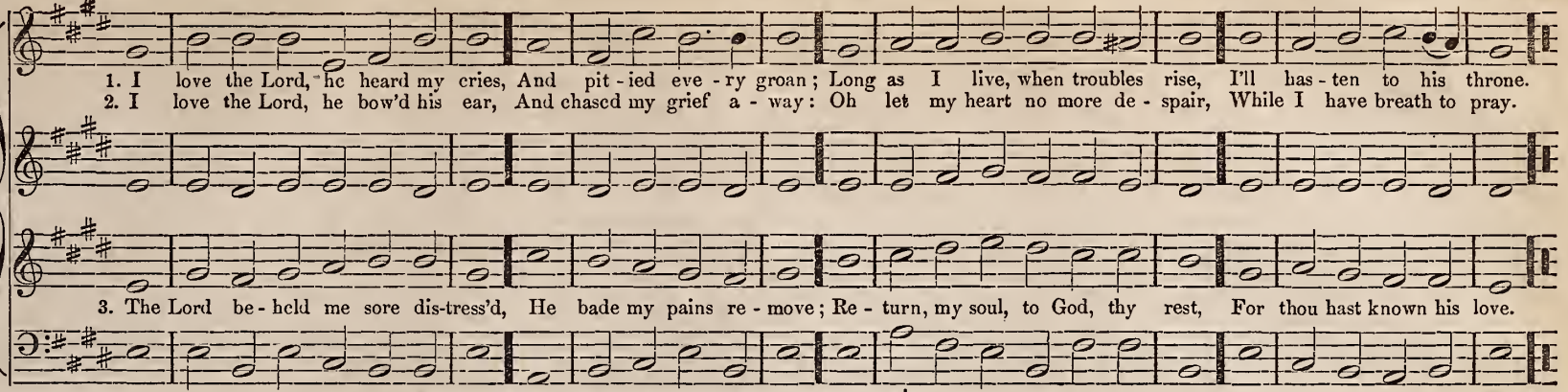
YORK. C. M. 1.


1. Lord, thou wilt hear me when I pray, I am for - ev - er thine: I fear be - fore thee all thee day, Nor would I dare to sin.
2. And while I rest my wea - ry head, From care and business free, 'Tis sweet con - ver-sing on my bed, With my own heart and thee.
3. I pay this eve'ning sac - ri - fice, And when my work is done, Great God, my faith, my hope re - lies, Up - on thy grace a - - lone.
4. Thus, with my tho'ts compos'd to peace, I'll give mine eyes to sleep; Thy hand in safe - ty keeps my days, And will my slum-bers keep.

"Next to the Old Hundredth, this was once the most popular tune in England. The Scotch call it STILT, and claim it as their own. There are three harmonized versions of it in Ravenscroft: two by John Milton, the father of the poet, and one by Simon Stubbs." It has often been attributed to Milton as its author: but he only "composed it into parts."

PHUVAH. C. M.* 1.

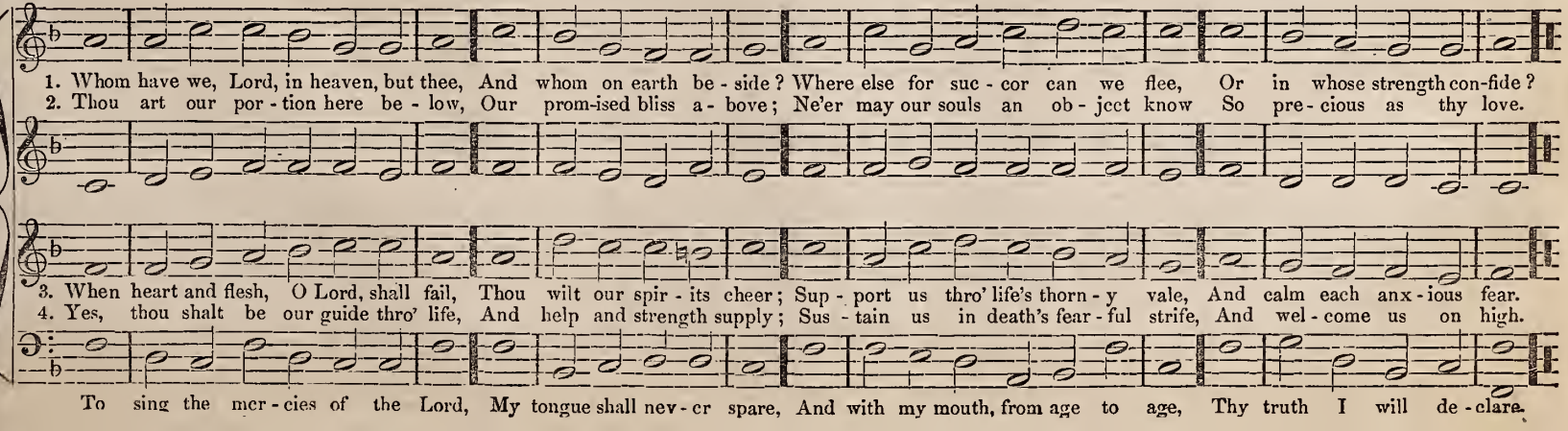
One of the best German Tunes.


1. I love the Lord, he heard my cries, And pit - ied eve - ry groan; Long as I live, when troubles rise, I'll has - ten to his throne.
2. I love the Lord, he bow'd his ear, And chased my grief a - way: Oh let my heart no more de - spair, While I have breath to pray.
3. The Lord be - held me sore dis-tress'd, He bade my pains re - move; Re - turn, my soul, to God, thy rest, For thou hast known his love.

* It will probably often be better to sing this tune in D, or E♭.

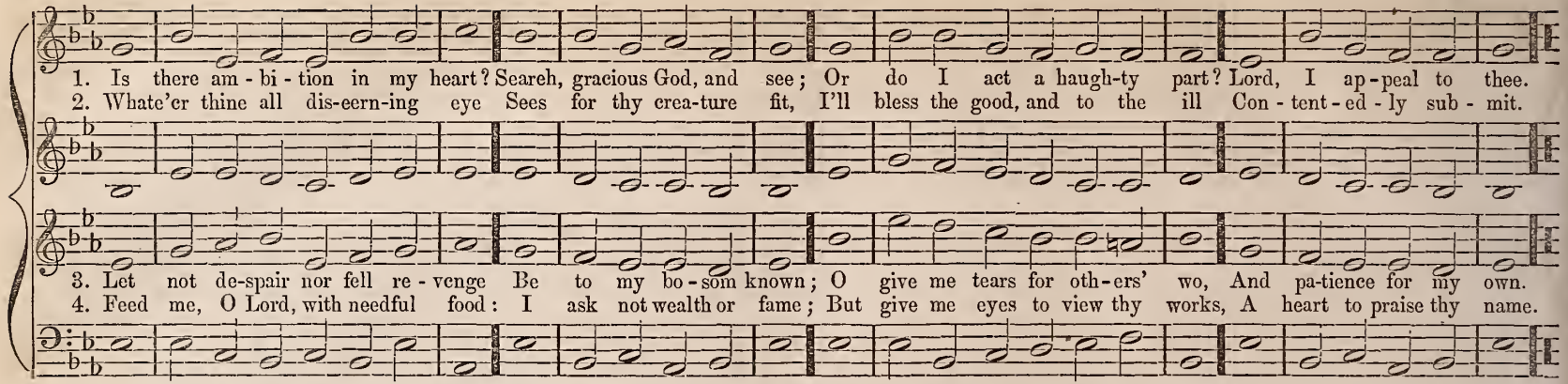
DUNFERMLINE. C. M. 1.

From Ravenscroft's Psalter, 1621.


1. Whom have we, Lord, in heaven, but thee, And whom on earth be - side? Where else for suc - cor can we flee, Or in whose strength con-fide?
2. Thou art our por - tion here be - low, Our prom-ised bliss a - bove; Ne'er may our souls an ob - ject know So pre - cious as thy love.
3. When heart and flesh, O Lord, shall fail, Thou wilt our spir - its cheer; Sup - port us thro' life's thorn - y vale, And calm each anx - ious fear.
4. Yes, thou shalt be our guide thro' life, And help and strength supply; Sus - tain us in death's fear - ful strife, And wel - come us on high.
To sing the mer - cies of the Lord, My tongue shall nev - er spare, And with my mouth, from age to age, Thy truth I will de - clare.

DUNDEE. C. M. 1. (Called also FRENCH.)

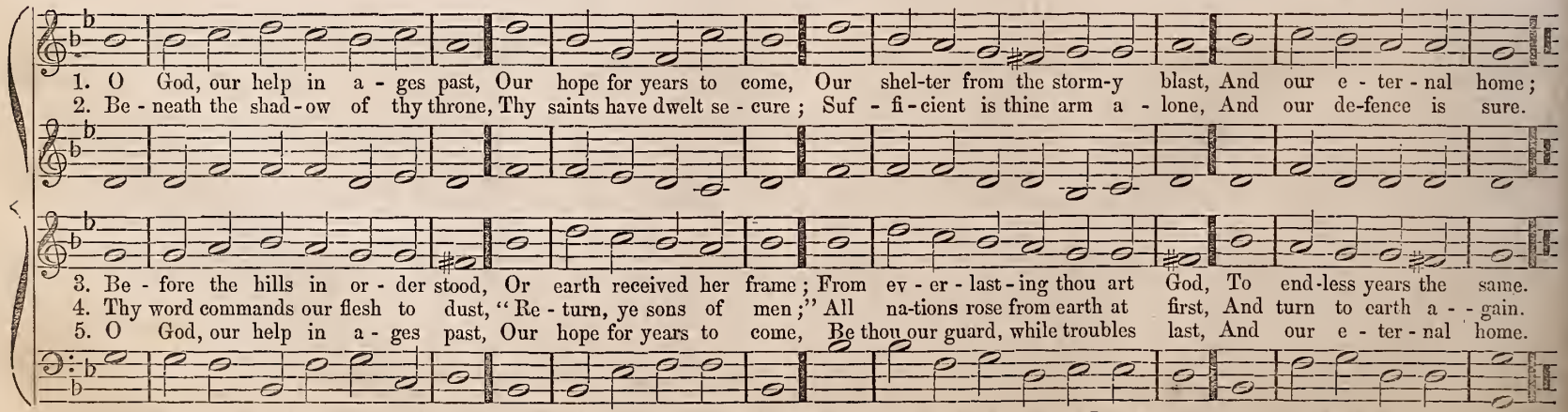
SCOTCH PSALTER.


1. Is there am - bi - tion in my heart? Search, gracious God, and see; Or do I act a haugh-ty part? Lord, I ap-peal to thee.
2. Whate'er thine all dis-eern-ing eye Sees for thy crea-ture fit, I'll bless the good, and to the ill Con - tent - ed - ly sub - mit.
3. Let not de-spair nor fell re - venge Be to my bo - som known; O give me tears for oth-ers' wo, And pa-tience for my own.
4. Feed me, O Lord, with needful food: I ask not wealth or fame; But give me eyes to view thy works, A heart to praise thy name.

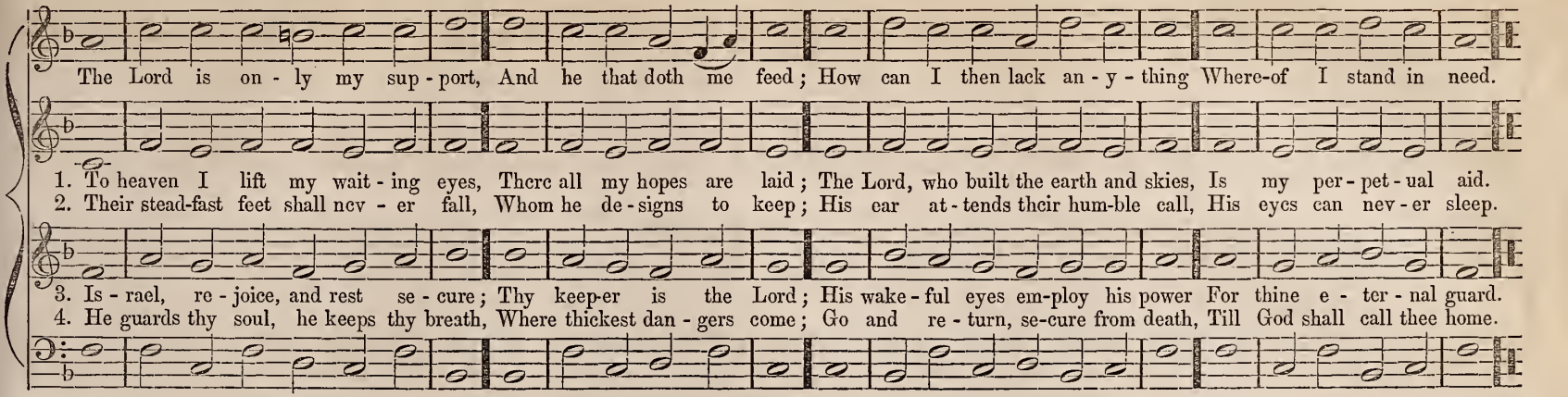
The name of this tune in the old books is *French*. The Dundee of Scotland is the same as the Windsor of most of the English and American books of Psalmody.

WINDSOR. C. M. 1.

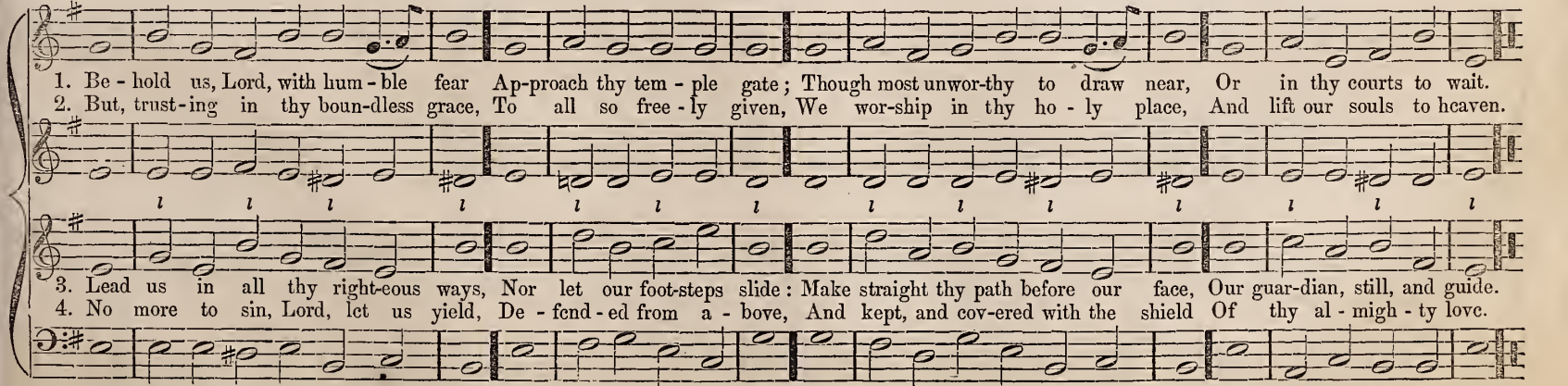
From the "Scotch Psalter," 1615.


1. O God, our help in a - ges past, Our hope for years to come, Our shel-ter from the storm-y blast, And our e - ter - nal home;
2. Be - neath the shad - ow of thy throne, Thy saints have dwelt se - cure; Suf - fi - cient is thine arm a - lone, And our de-fence is sure.
3. Be - fore the hills in or - der stood, Or earth received her frame; From ev - er - last - ing thou art God, To end-less years the same.
4. Thy word commands our flesh to dust, "Re - turn, ye sons of men;" All na-tions rose from earth at first, And turn to earth a - - gain.
5. O God, our help in a - ges past, Our hope for years to come, Be thou our guard, while troubles last, And our e - ter - nal home.

Dundee is the old name of this tune. The Scotch claim it as a national tune. Burns has reference to it in the line, "Perhaps DUNDEE's wild warbling measures rise;" and another poet has said of it, "Could I, when being carried to my grave, wake up just to hear what tune would be sung at it. I should like it to be Dundee; or, as we call it, Windsor."

CANTERBURY. C. M. 1. (Called also Low-Dutch.) From "Playford's Psalms and Hymns in Solemn Music." 1671.

The Lord is on - ly my sup - port, And he that doth me feed; How can I then lack an - y - thing Where-of I stand in need.
1. To heaven I lift my wait - ing eyes, There all my hopes are laid; The Lord, who built the earth and skies, Is my per - pet - ual aid.
2. Their stead-fast feet shall nev - er fall, Whom he de - signs to keep; His ear at - tends their hum-ble call, His eyes can nev - er sleep.
3. Is - rael, re - joice, and rest se - cure; Thy keep-er is the Lord; His wake - ful eyes em-ploy his power For thine e - ter - nal guard.
4. He guards thy soul, he keeps thy breath, Where thickest dan - gers come; Go and re - turn, se-cure from death, Till God shall call thee home.

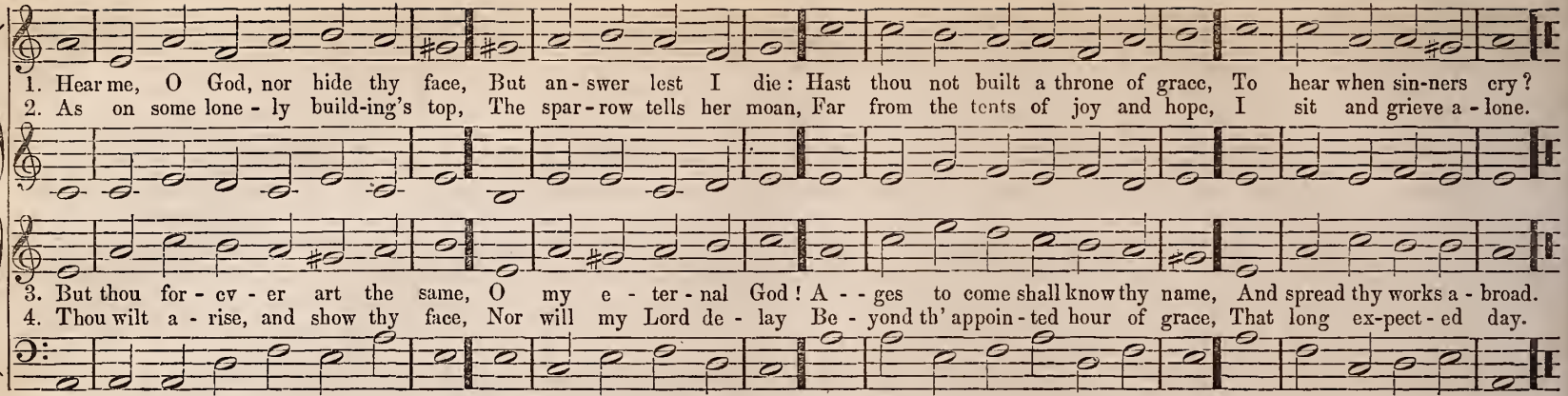
MARTYRS. C. M. 1. "Or plaintive *Martyrs* worthy of the name." BURNS.


1. Be - hold us, Lord, with hum - ble fear Ap-proach thy tem - ple gate; Though most unwor-thy to draw near, Or in thy courts to wait.
2. But, trust-ing in thy boun-dless grace, To all so free - ly given, We wor-ship in thy ho - ly place, And lift our souls to heaven.
3. Lead us in all thy right-eous ways, Nor let our foot-steps slide: Make straight thy path before our face, Our guar-dian, still, and guide.
4. No more to sin, Lord, let us yield, De - fend - ed from a - bove, And kept, and cov-ered with the shield Of thy al - migh - ty love.

This favorite old tune is often printed in triple measure; if any one prefers that rhythmic form, he has but to make every other note, or those marked *l*, long, and all the others short. The rhythmic form in which the tune is here presented is, as we think, much the best.

CULROSS. C. M. 1.

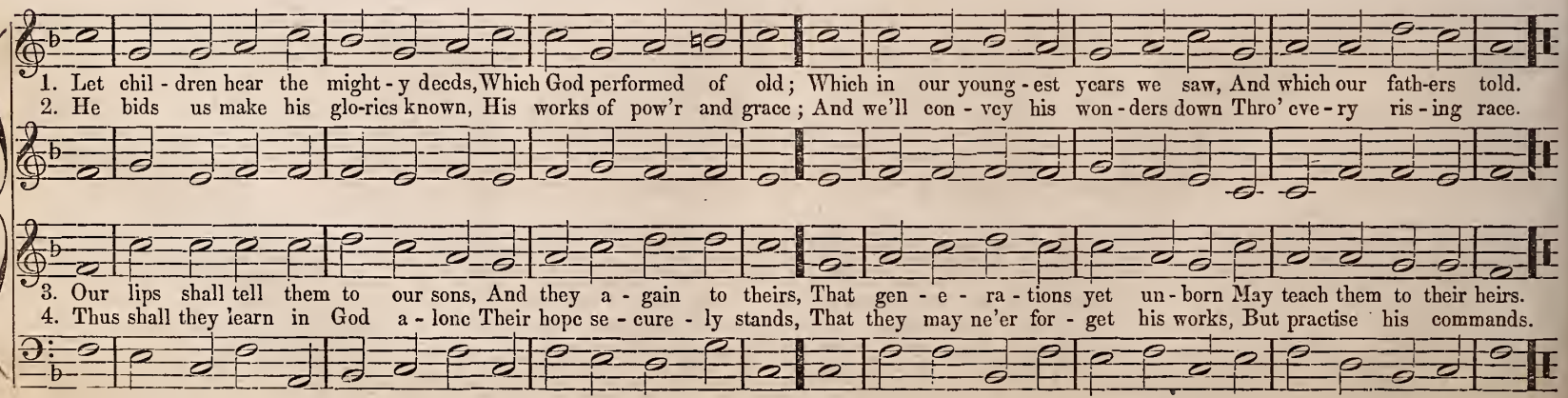
From the "Scotch Psalter." 1635.


1. Hear me, O God, nor hide thy face, But an-swer lest I die: Hast thou not built a throne of grace, To hear when sin-ners cry?
2. As on some lone-ly build-ing's top, The spar-row tells her moan, Far from the tents of joy and hope, I sit and grieve a-lone.
3. But thou for-ev-er art the same, O my e-ter-nal God! A--ges to come shall know thy name, And spread thy works a-broad.
4. Thou wilt a-rise, and show thy face, Nor will my Lord de-lay Be-yond th' appoin-ted hour of grace, That long ex-pect-ed day.

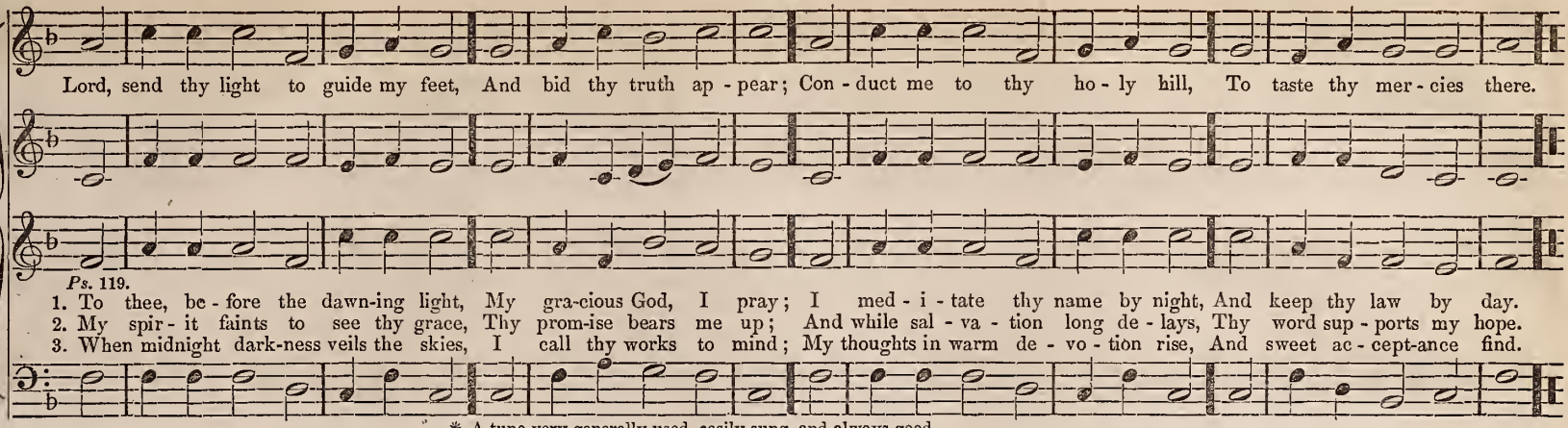
This very beautiful melody is, as we suppose, one of the oldest Scotch Tunes.

LUTZEN. C. M. 1.

N. HERRMANN. 1561.

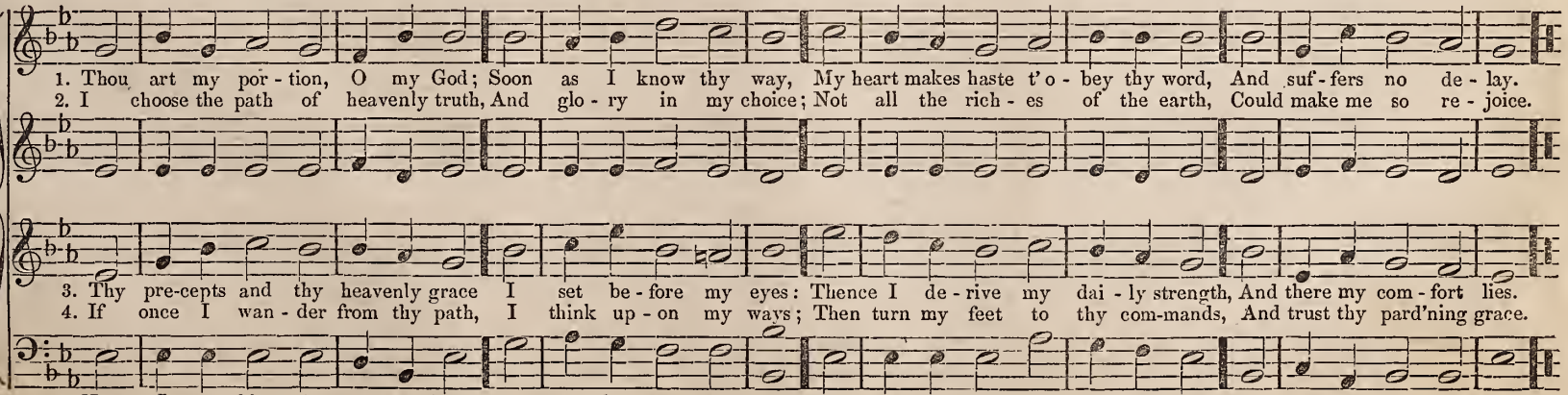

1. Let chil-dren hear the might-y deeds, Which God performed of old; Which in our young-est years we saw, And which our fath-ers told.
2. He bids us make his glo-ries known, His works of pow'r and grace; And we'll con-vey his won-ders down Thro' eve-ry ris-ing race.
3. Our lips shall tell them to our sons, And they a-gain to theirs, That gen-e-ra-tions yet un-born May teach them to their heirs.
4. Thus shall they learn in God a-lone Their hope se-cure-ly stands, That they may ne'er for-get his works, But practise his commands.

This is one of the very best German Chorals; in some books it is attributed to Luther; but it more frequently appears in connection with the name of Herrmann, and it is not found in the German edition of Luther's sacred songs.

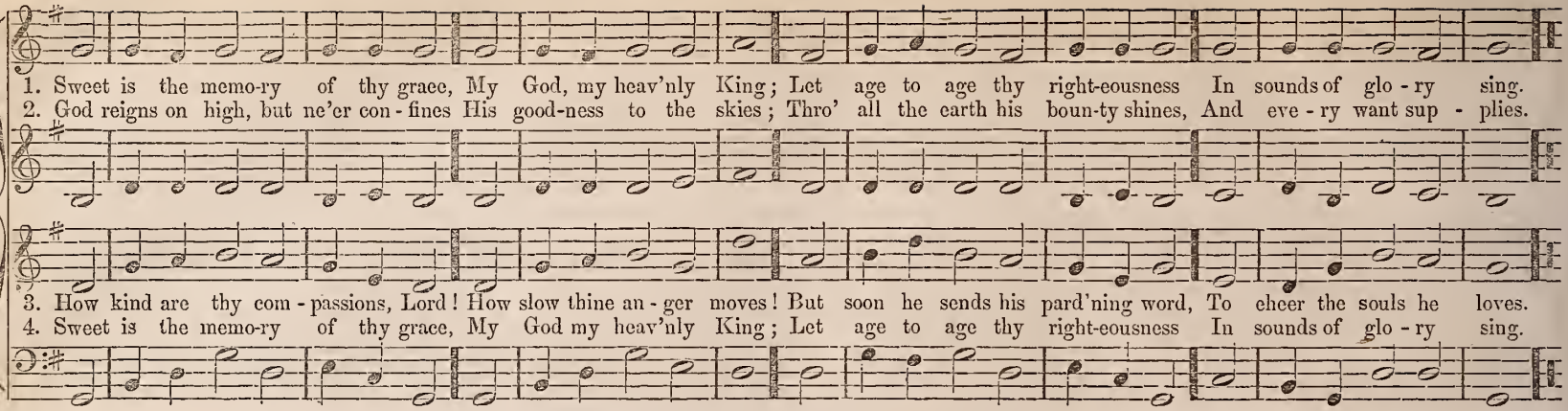
MARLOW. C. M.* 2.

Lord, send thy light to guide my feet, And bid thy truth ap - pear; Con - duct me to thy ho - ly hill, To taste thy mer - cies there.
Ps. 119.
1. To thee, be - fore the dawn-ing light, My gra-cious God, I pray; I med - i - tate thy name by night, And keep thy law by day.
2. My spir - it faints to see thy grace, Thy prom-ise bears me up; And while sal - va - tion long de - lays, Thy word sup - ports my hope.
3. When midnight dark-ness veils the skies, I call thy works to mind; My thoughts in warm de - vo - tion rise, And sweet ac - cept-ance find.

* A tune very generally used, easily sung, and always good.

DOWNS. C. M. 2.

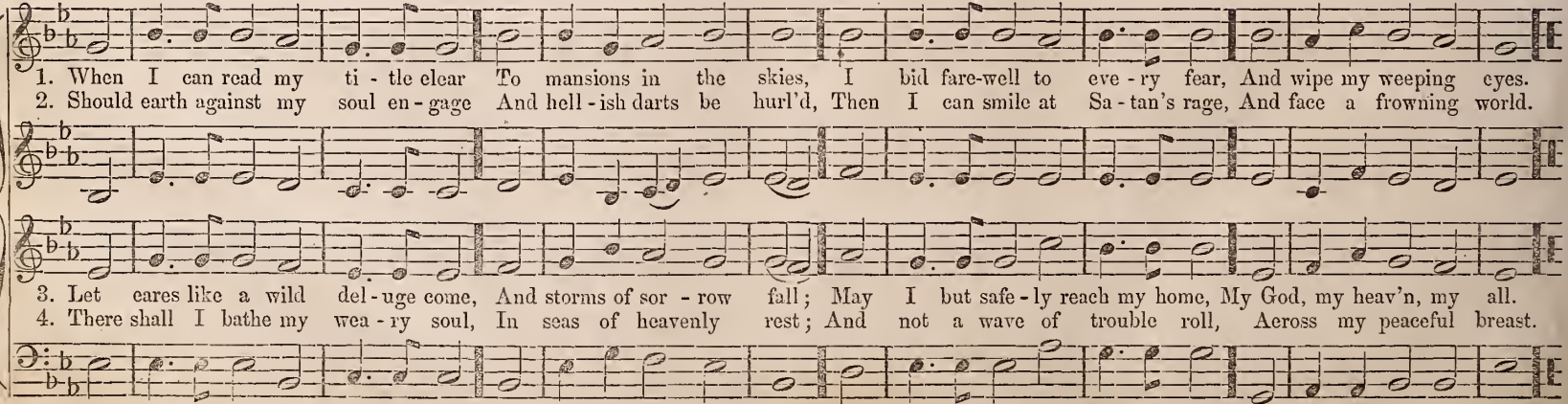
L. MASON, 1832.

1. Thou art my por - tion, O my God; Soon as I know thy way, My heart makes haste t' o - bey thy word, And suf - fers no de - lay.
2. I choose the path of heavenly truth, And glo - ry in my choice; Not all the rich - es of the earth, Could make me so re - joice.
3. Thy pre-cepts and thy heavenly grace I set be - fore my eyes: Thence I de - rive my dai - ly strength, And there my com - fort lies.
4. If once I wan - der from thy path, I think up - on my ways; Then turn my feet to thy com-mands, And trust thy pard'ning grace.
5. Now I am thine, for - ev - er thine, O save thy ser - vant, Lord! Thou art my shield, my hid - ing place, My hope is in my word.

KNOX. C. M. 2.


1. Sweet is the memo-ry of thy grace, My God, my heav'nly King; Let age to age thy right-eousness In sounds of glo-ry sing.
2. God reigns on high, but ne'er con-fines His good-ness to the skies; Thro' all the earth his boun-ty shines, And eve-ry want sup-plies.
3. How kind are thy com-passions, Lord! How slow thine an-ger moves! But soon he sends his pard'ning word, To cheer the souls he loves.
4. Sweet is the memo-ry of thy grace, My God my heav'nly King; Let age to age thy right-eousness In sounds of glo-ry sing.

ARLINGTON. C. M.* 3.

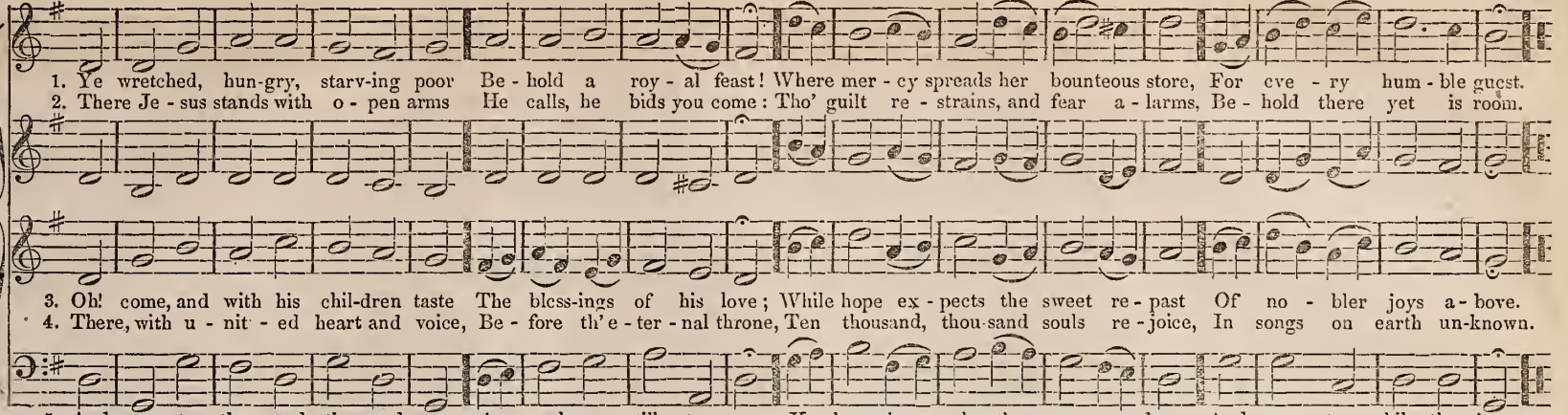
DR. ARNE.


1. When I can read my ti-tle clear To mansions in the skies, I bid fare-well to eve-ry fear, And wipe my weeping eyes.
2. Should earth against my soul en-gage And hell-ish darts be hurl'd, Then I can smile at Sa-tan's rage, And face a frowning world.
3. Let cares like a wild del-uge come, And storms of sor-row fall; May I but safe-ly reach my home, My God, my heav'n, my all.
4. There shall I bathe my wea-ry soul, In seas of heavenly rest; And not a wave of trouble roll, Across my peaceful breast.

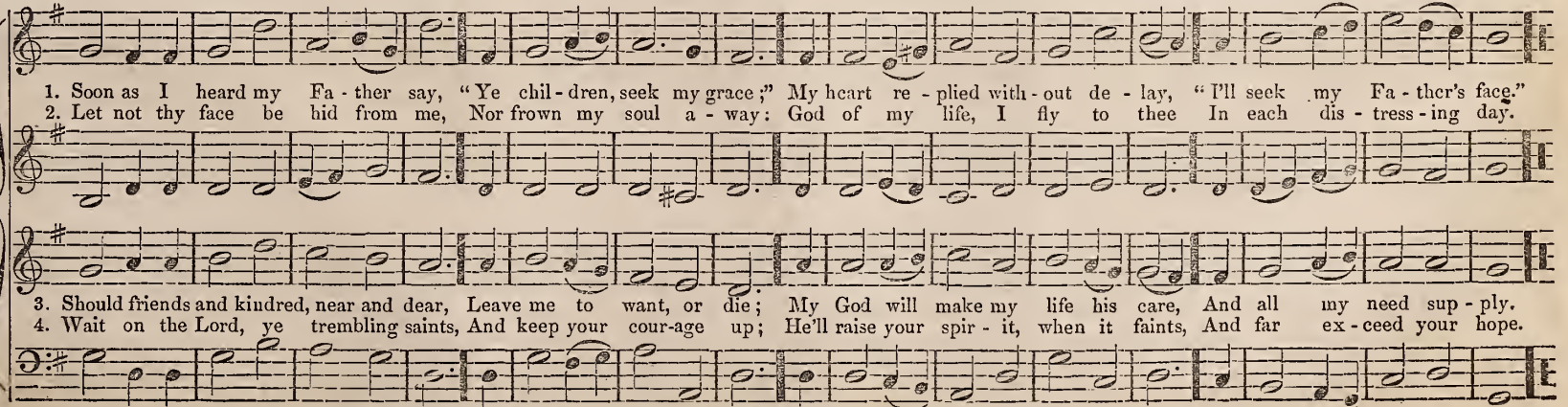
* This has long been a popular tune. In singing it congregationally (for which it is not well adapted,) care should be taken on the part of the choir not to hurry the time. They must yield a little, too, in regard to time, in all those measures having a dotted quarter and an eighth note together.

MEDFIELD. C. M. 3.

WM. MATHER.

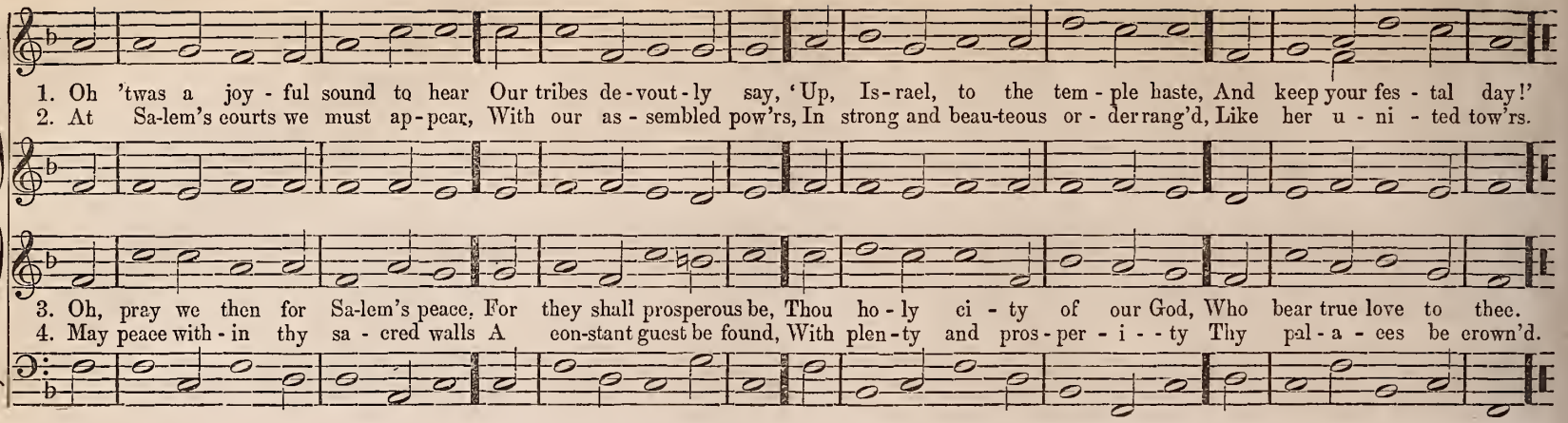

1. Ye wretched, hun-gry, starv-ing poor Be - hold a roy - al feast! Where mer - cy spreads her bounteous store, For eve - ry hum - ble guest.
2. There Je - sus stands with o - pen arms He calls, he bids you come: Tho' guilt re - strains, and fear a - larms, Be - hold there yet is room.
3. Oh! come, and with his chil-dren taste The bless-ings of his love; While hope ex - pects the sweet re - past Of no - bler joys a - bove.
4. There, with u - nit - ed heart and voice, Be - fore th' e - ter - nal throne, Ten thousand, thou-sand souls re - joice, In songs on earth un-known.
5. And yet ten thou-sand, thousand more Are wel-come still to come: Ye long - ing souls, the grace a - dore, And en - ter while there's room.

DEDHAM. C. M. 3.

WM. GARDINER, Author of the 'Music of Nature.'

1. Soon as I heard my Fa - ther say, "Ye chil - dren, seek my grace;" My heart re - plied with - out de - lay, "I'll seek my Fa - ther's face."
2. Let not thy face be hid from me, Nor frown my soul a - way: God of my life, I fly to thee In each dis - tress - ing day.
3. Should friends and kindred, near and dear, Leave me to want, or die; My God will make my life his care, And all my need sup - ply.
4. Wait on the Lord, ye trembling saints, And keep your cour-age up; He'll raise your spir - it, when it faints, And far ex - ceed your hope.

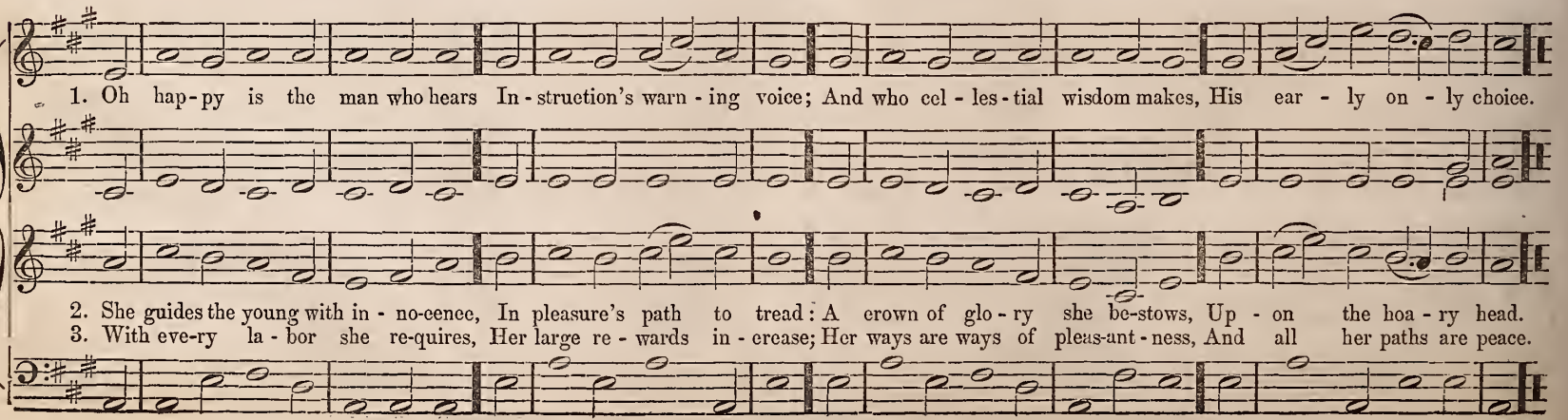
At the beginning of the 2d, 3d and 4th lines the time must yield a little when all the people sing.

MEAR. C. M. 3.


1. Oh 'twas a joy - ful sound to hear Our tribes de - vout - ly say, 'Up, Is - rael, to the tem - ple haste, And keep your fes - tal day!'
2. At Sa-lem's courts we must ap - pear, With our as - sembled pow'rs, In strong and beau-teous or - der rang'd, Like her u - ni - ted tow'rs.
3. Oh, pray we then for Sa-lem's peace, For they shall prosperous be, Thou ho - ly ci - ty of our God, Who bear true love to thee.
4. May peace with - in thy sa - cred walls A con-stant guest be found, With plen - ty and pros - per - i - - ty Thy pal - a - ces be crown'd.

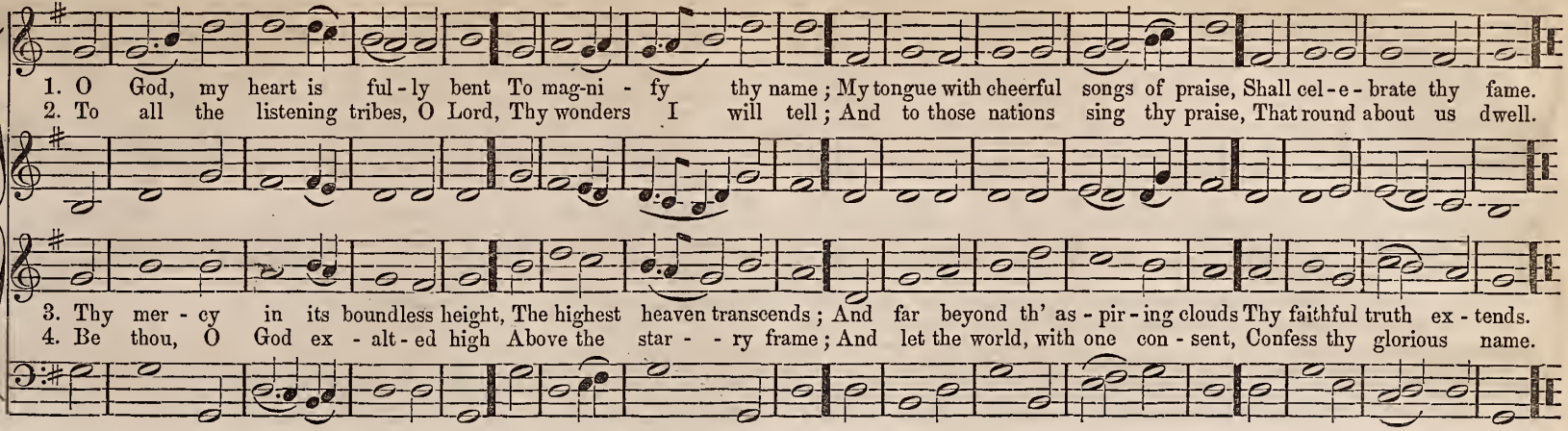
BALERMA. C. M. 3.

SCOTCH TUNE.


1. Oh hap - py is the man who hears In - struction's warn - ing voice; And who cel - les - tial wisdom makes, His ear - ly on - ly choice.
2. She guides the young with in - no-cence, In pleasure's path to tread: A crown of glo - ry she be-stows, Up - on the hoa - ry head.
3. With eve-ry la - bor she re-quires, Her large re - wards in - crease; Her ways are ways of pleas-ant - ness, And all her paths are peace.

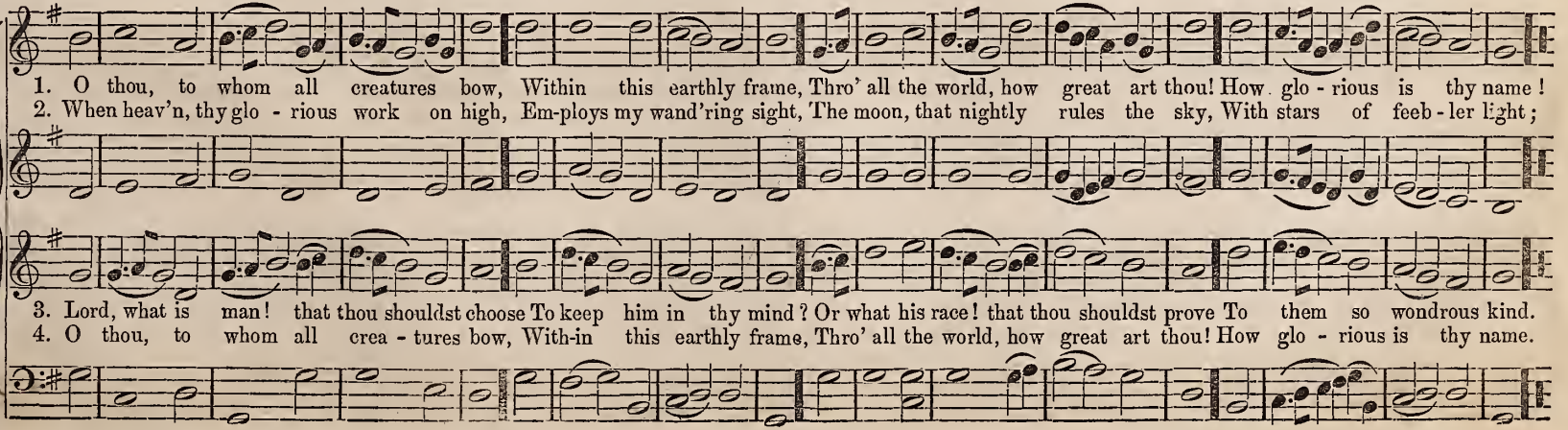
BARBY. C. M. 3.

W. TANSUR, 1735.


1. O God, my heart is ful-ly bent To mag-ni - fy thy name; My tongue with cheerful songs of praise, Shall cel-e-brate thy fame.
2. To all the listening tribes, O Lord, Thy wonders I will tell; And to those nations sing thy praise, That round about us dwell.
3. Thy mer - cy in its boundless height, The highest heaven transcends; And far beyond th' as-pir-ing clouds Thy faithful truth ex-tends.
4. Be thou, O God ex - alt-ed high Above the star - - ry frame; And let the world, with one con-sent, Confess thy glorious name.

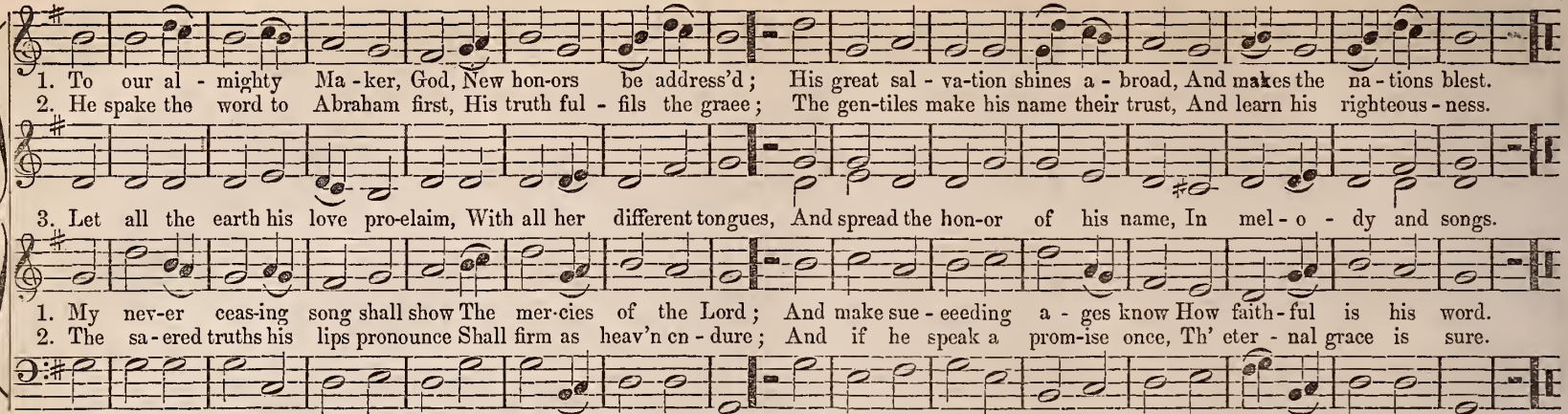
ST. MARTIN. C. M. 3.

WM. TANSUR. 1735.


1. O thou, to whom all creatures bow, Within this earthly frame, Thro' all the world, how great art thou! How glo - rious is thy name!
2. When heav'n, thy glo - rious work on high, Em-ploys my wand'ring sight, The moon, that nightly rules the sky, With stars of feeb-ler light;
3. Lord, what is man! that thou shouldst choose To keep him in thy mind? Or what his race! that thou shouldst prove To them so wondrous kind.
4. O thou, to whom all crea - tures bow, With-in this earthly frame, Thro' all the world, how great art thou! How glo - rious is thy name.

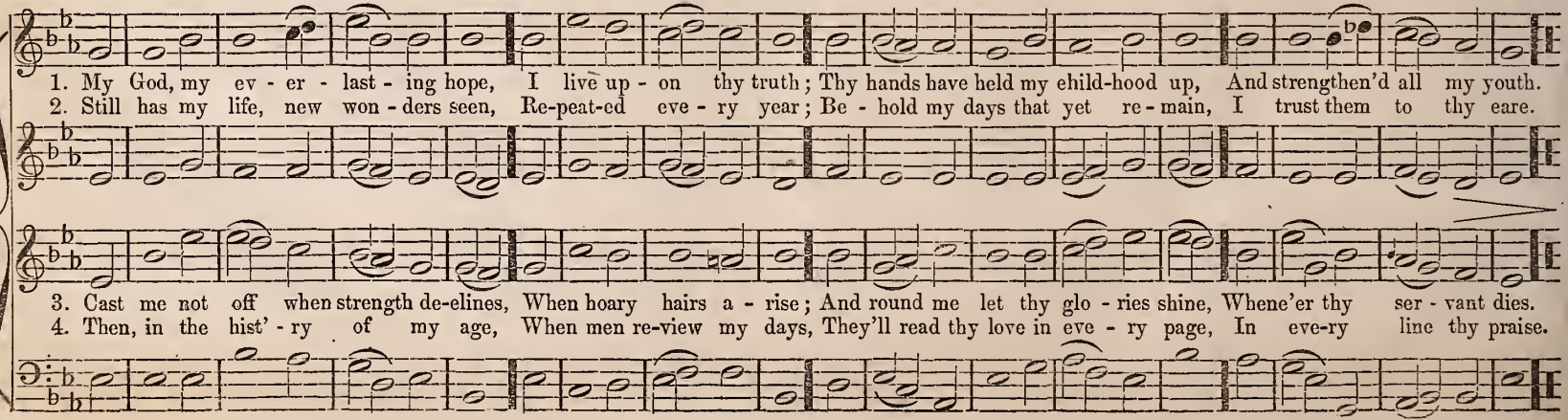
STEPHENS. C. M. 3.

REV. W. JONES.


1. To our al - mighty Ma - ker, God, New hon-ors be address'd; His great sal - va-tion shines a - broad, And makes the na - tions blest.
2. He spake the word to Abraham first, His truth ful - fils the graee; The gen-tiles make his name their trust, And learn his righteous - ness.
3. Let all the earth his love pro-elaim, With all her different tongues, And spread the hon-or of his name, In mel - o - dy and songs.
1. My nev-er ceas-ing song shall show The mer-cies of the Lord; And make sue - eeeding a - ges know How faith - ful is his word.
2. The sa - ered truths his lips pronounce Shall firm as heav'n en - dure; And if he speak a prom-ise once, Th' eter - nal grace is sure.
3. Lord God of hosts, thy wondrous ways Are sung by saints a - bove; And saints on earth their hon - ors raise To thy un - ehanging love.

ABRIDGE. C. M. 3.

ISAAC SMITH, died about the year 1800.


1. My God, my ev - er - last - ing hope, I live up - on thy truth; Thy hands have held my ehild-hood up, And strengthen'd all my youth.
2. Still has my life, new won - ders seen, Re-peat-ed eve - ry year; Be - hold my days that yet re - main, I trust them to thy eare.
3. Cast me not off when strength de-elines, When hoary hairs a - rise; And round me let thy glo - ries shine, Whene'er thy ser - vant dies.
4. Then, in the hist' - ry of my age, When men re-view my days, They'll read thy love in eve - ry page, In eve-ry line thy praise.

LITCHFIELD. C. M. 3.

L. MASON, 1828.

Moderato.

1. Ye hearts with youth - ful vig - or warm, In smiling crowds draw near; And turn from eve - ry mor - tal charm, A Sav - iour's voice to hear.
2. He, Lord of all the worlds on high, Stoops to con-verse with you; And lays his ra - diant glo - ries by, Your wel - fare to pur - sue.

mp Cres. *mf*

3. "The soul who longs to see my face, Is sure my love to gain, And those who ear - ly seek my grace, Shall nev - er seek in vain."
4. What ob - ject, Lord, my soul should move, If once compared with thee? What beau - ty should com - mand my love, Like what in Christ I see.

5. A - way, ye false, de - lu - sive toys, Vain tempters of the mind! 'Tis here I fix my last - ing choice, And here true bliss I find.

HOWARD. C. M. 3.

MRS. CUTHBERT.

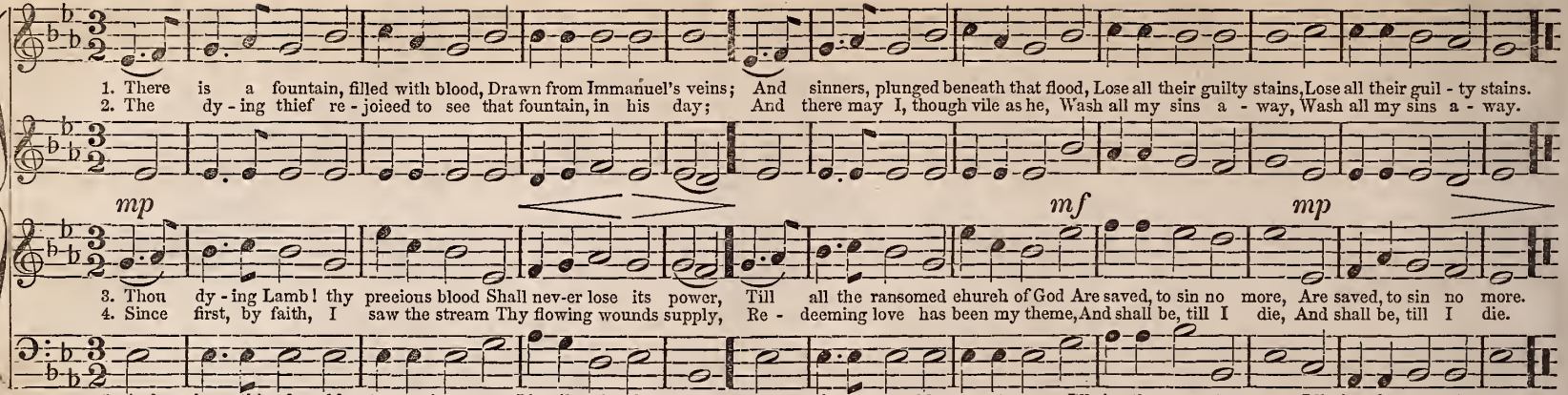
Moderato.

1. Lord, hear the voice of my com-plaint, Ac - cept my se-cret prayer; To thee a - lone, my King, my God, Will I for help re - pair.
2. Thou, in the morn, my voice shalt hear, And with the dawn - ing day, To thee de - vout - ly I'll look up, To thee de - vout - ly pray.

mf Cres. Cres. Dim - - - - - -

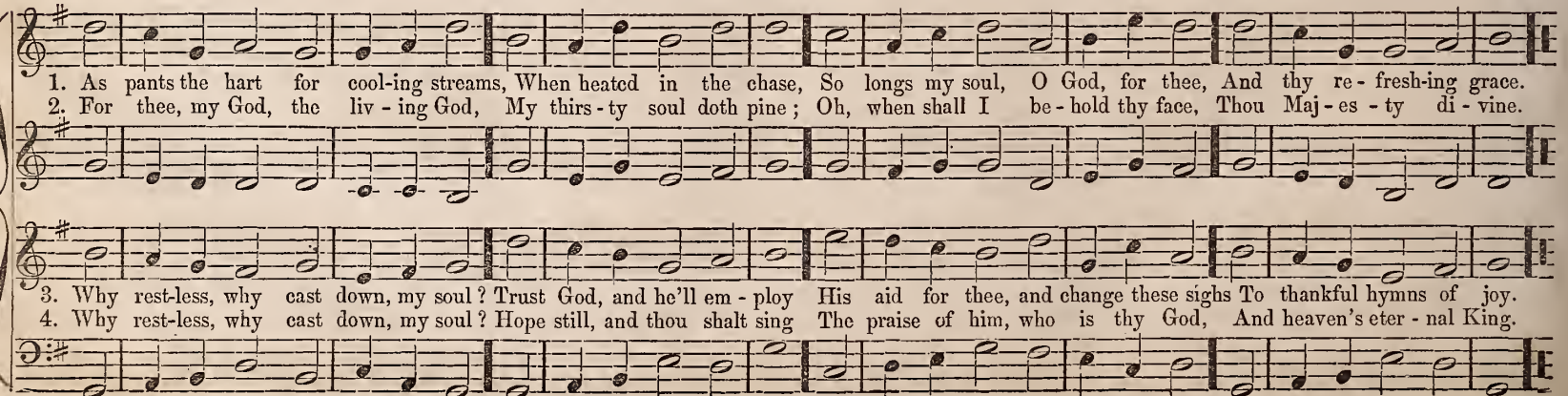
3. Let all thy saints, who trust in thee, With shouts their joy pro-claim; By thee preserved, let them re-joice, And mag - ni - - fy thy name.
4. To righ-teous men the righ - teous Lord His bless - ings will ex - tend; And with his fa - vor all his saints, As with a shield, de - fend.

COWPER. C. M. 3.

L. MASON, 1830.

1. There is a fountain, filled with blood, Drawn from Immanuel's veins; And sinners, plunged beneath that flood, Lose all their guilty stains, Lose all their guil - ty stains.
2. The dy - ing thief re - joiced to see that fountain, in his day; And there may I, though vile as he, Wash all my sins a - way, Wash all my sins a - way.
mp
mf
mp
3. Thou dy - ing Lamb! thy precious blood Shall nev-er lose its power, Till all the ransomed church of God Are saved, to sin no more, Are saved, to sin no more.
4. Since first, by faith, I saw the stream Thy flowing wounds supply, Re - deeming love has been my theme, And shall be, till I die, And shall be, till I die.
5. And when this fee - ble, stammering tongue Lies silent in the grave— Then, in a no-bler, sweeter song, I'll sing thy power to save, I'll sing thy power to save.

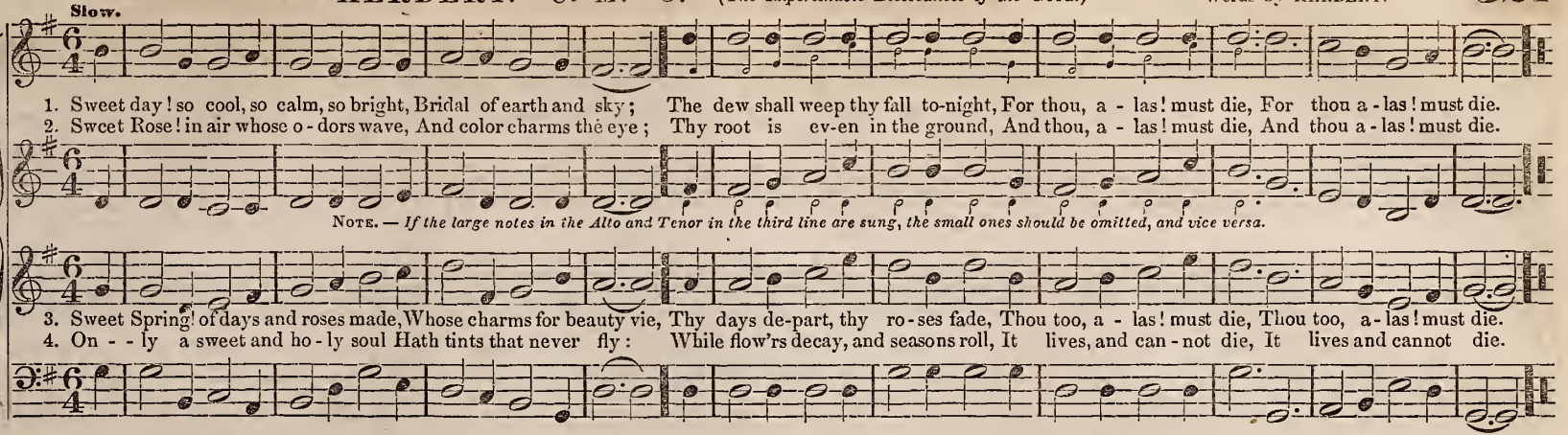
GLASHAMPTON. C. M. 2.

Rev. W. H. HAVERGAL.


1. As pants the hart for cool-ing streams, When heated in the chase, So longs my soul, O God, for thee, And thy re - fresh-ing grace.
2. For thee, my God, the liv - ing God, My thirs - ty soul doth pine; Oh, when shall I be - hold thy face, Thou Maj - es - ty di - vine.
3. Why rest-less, why cast down, my soul? Trust God, and he'll em - ploy His aid for thee, and change these sighs To thankful hymns of joy.
4. Why rest-less, why cast down, my soul? Hope still, and thou shalt sing The praise of him, who is thy God, And heaven's eter - nal King.

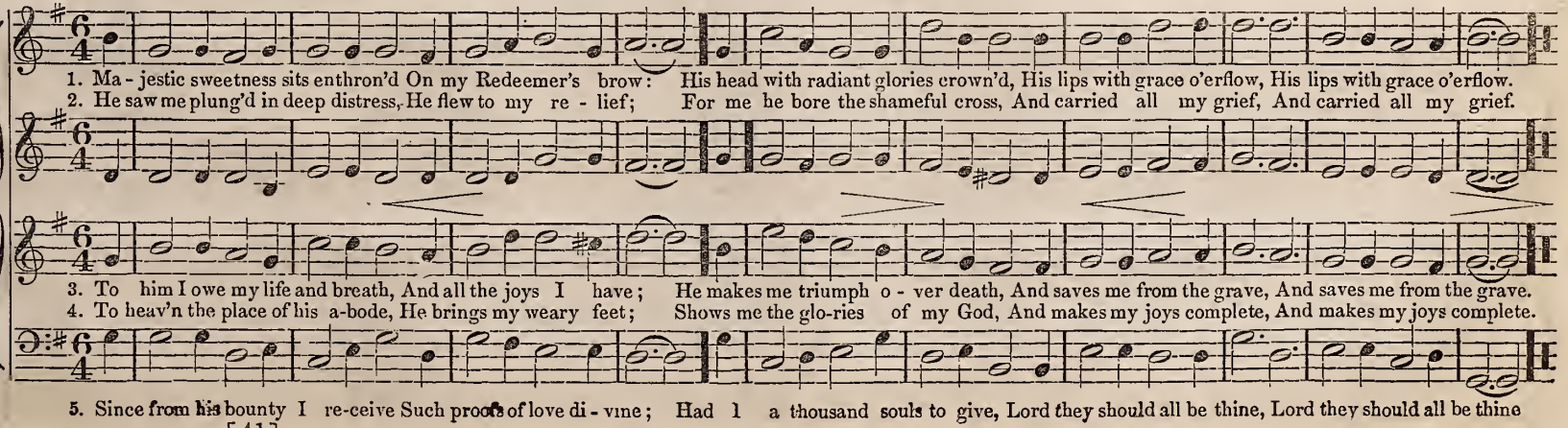
HERBERT. C. M. 3. (*The Imperishable Blessedness of the Good.*)

Words by HERBERT.


Slow.
1. Sweet day! so cool, so calm, so bright, Bridal of earth and sky; The dew shall weep thy fall to-night, For thou, a - las! must die, For thou a - las! must die.
2. Sweet Rose! in air whose o - dors wave, And color charms the eye; Thy root is ev-en in the ground, And thou, a - las! must die, And thou a - las! must die.
3. Sweet Spring! of days and roses made, Whose charms for beauty vie, Thy days de-part, thy ro - ses fade, Thou too, a - las! must die, Thou too, a - las! must die.
4. On - - ly a sweet and ho - ly soul Hath tints that never fly: While flow'rs decay, and seasons roll, It lives, and can - not die, It lives and cannot die.

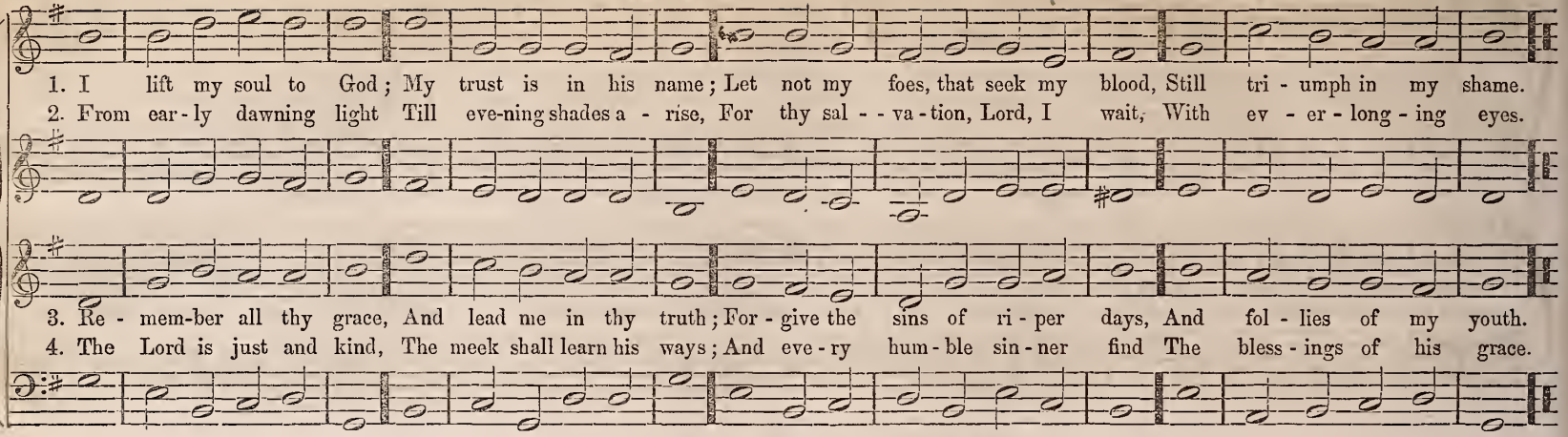
NOTE. — *If the large notes in the Alto and Tenor in the third line are sung, the small ones should be omitted, and vice versa.*

BURNS. C. M. 3.


1. Ma - jestic sweetness sits enthron'd On my Redeemer's brow: His head with radiant glories crown'd, His lips with grace o'erflow, His lips with grace o'erflow.
2. He saw me plung'd in deep distress, He flew to my re - lief; For me he bore the shameful cross, And carried all my grief, And carried all my grief.
3. To him I owe my life and breath, And all the joys I have; He makes me triumph o - ver death, And saves me from the grave, And saves me from the grave.
4. To heav'n the place of his a-bode, He brings my weary feet; Shows me the glo-ries of my God, And makes my joys complete, And makes my joys complete.
5. Since from his bounty I re-ceive Such proofs of love di - vine; Had I a thousand souls to give, Lord they should all be thine, Lord they should all be thine

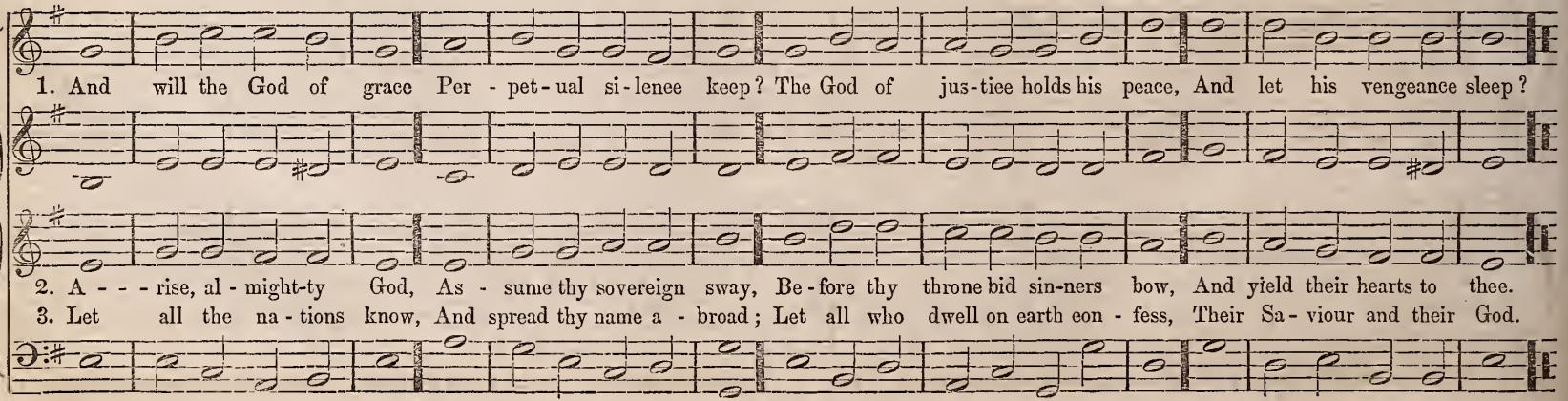
ST. MICHAEL. S. M. 1.

From DAY'S PSALTER, 1588.
Harmony parts from Rev. Mr. HAVERGAL.


1. I lift my soul to God; My trust is in his name; Let not my foes, that seek my blood, Still tri - umph in my shame.
2. From ear - ly dawning light Till eve-ning shades a - rise, For thy sal - - va - tion, Lord, I wait, With ev - er - long - ing eyes.
3. Re - mem-ber all thy grace, And lead me in thy truth; For - give the sins of ri - per days, And fol - lies of my youth.
4. The Lord is just and kind, The meek shall learn his ways; And eve - ry hum - ble sin - ner find The bless - ings of his grace.

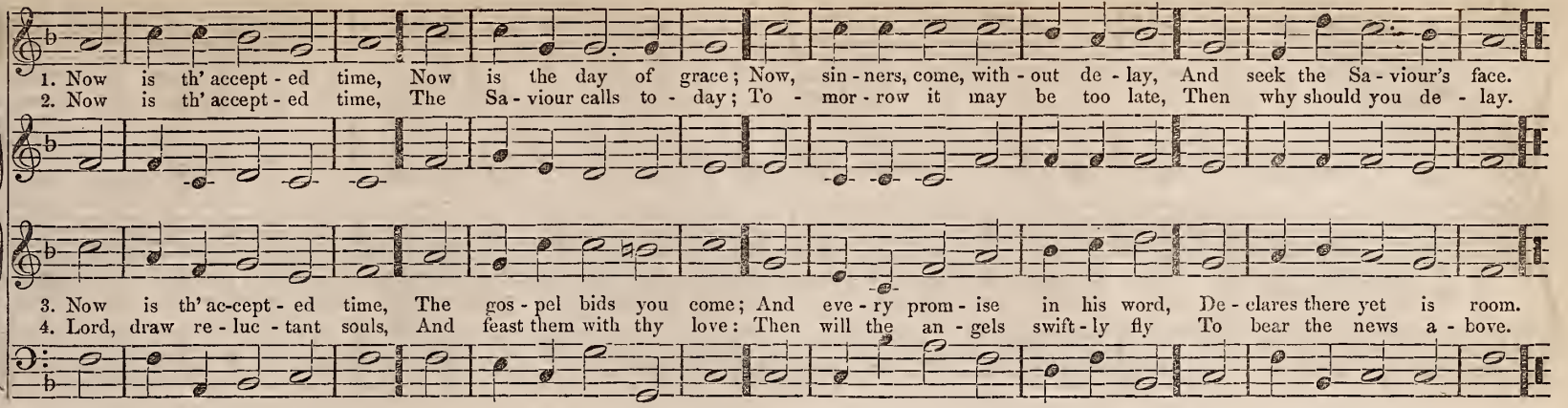
SOUTHWELL. S. M. 1.

From the "PSALTER," printed by
HENRIE DENHAM, 1588.


1. And will the God of grace Per - pet - ual si - lenee keep? The God of jus-tiee holds his peace, And let his vengeance sleep?
2. A - - - rise, al - might-ty God, As - sume thy sovereign sway, Be - fore thy throne bid sin-ners bow, And yield their hearts to thee.
3. Let all the na - tions know, And spread thy name a - broad; Let all who dwell on earth con - fess, Their Sa - viour and their God.

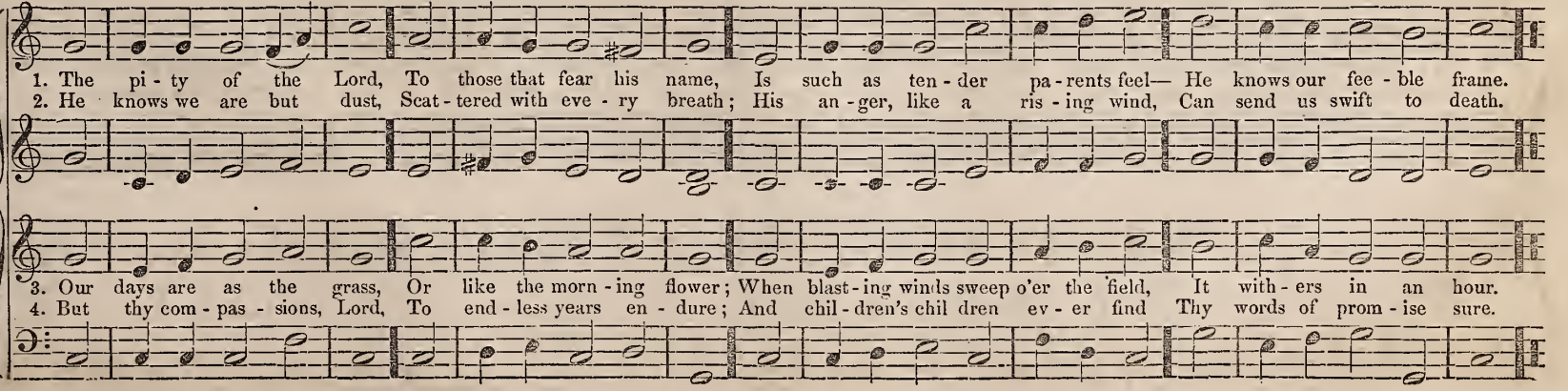
LINLEY. S. M. 2.

Arranged from LINLEY.

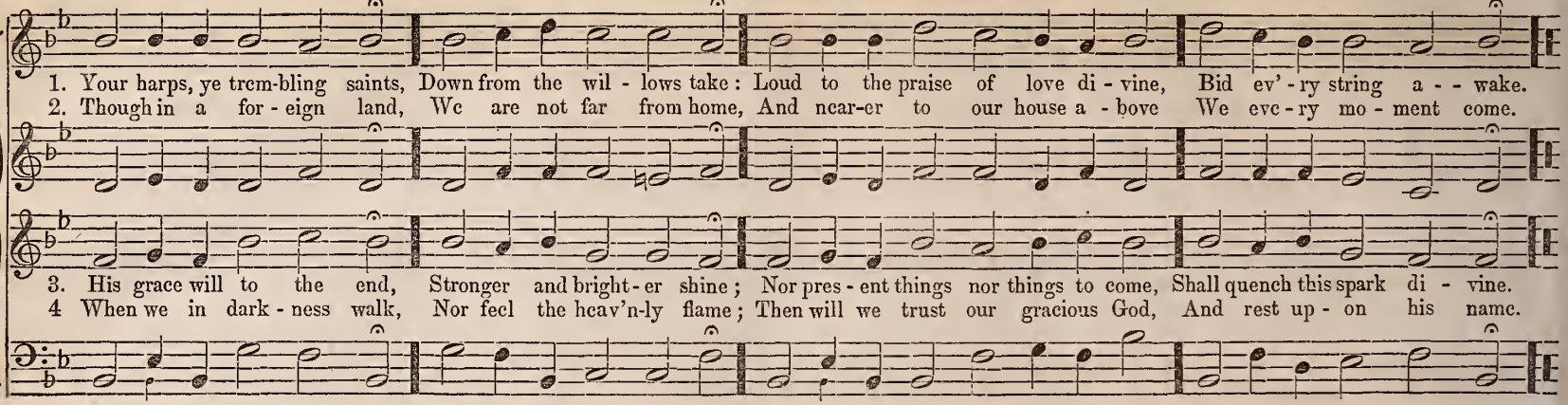

1. Now is th' accept - ed time, Now is the day of grace; Now, sin - ners, come, with - out de - lay, And seek the Sa - viour's face.
2. Now is th' accept - ed time, The Sa - viour calls to - day; To - mor - row it may be too late, Then why should you de - lay.
3. Now is th' ac-cept - ed time, The gos - pel bids you come; And eve - ry prom - ise in his word, De - clares there yet is room.
4. Lord, draw re - luc - tant souls, And feast them with thy love: Then will the an - gels swift - ly fly To bear the news a - bove.

BOYLSTON. S. M. 2.

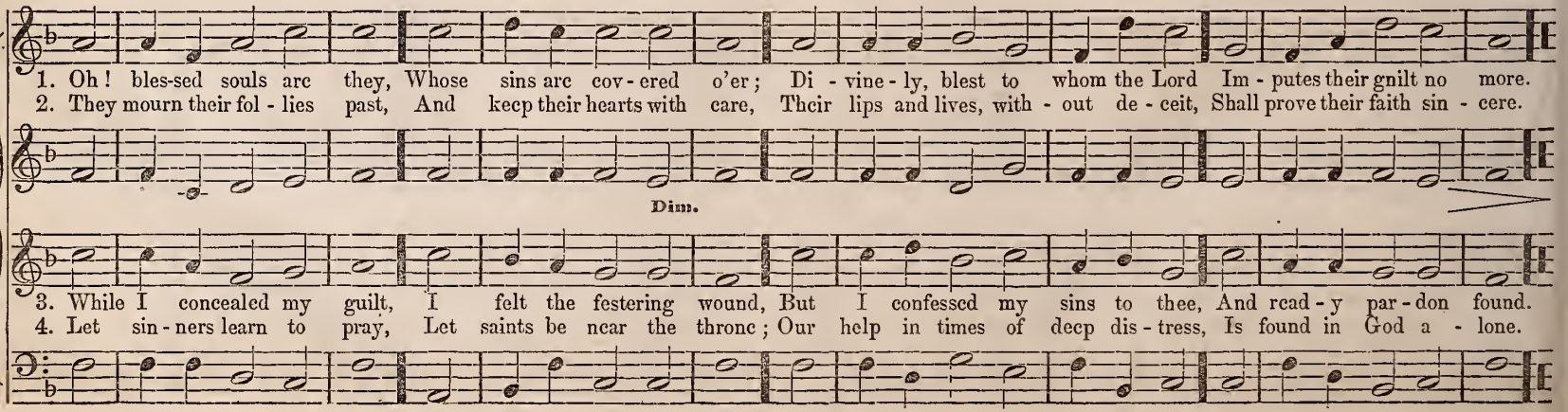
L. MASON, 1832.


1. The pi - ty of the Lord, To those that fear his name, Is such as ten - der pa - rents feel— He knows our fee - ble frame.
2. He knows we are but dust, Scat - tered with eve - ry breath; His an - ger, like a ris - ing wind, Can send us swift to death.
3. Our days are as the grass, Or like the morn - ing flower; When blast - ing winds sweep o'er the field, It with - ers in an hour.
4. But thy com - pas - sions, Lord, To end - less years en - dure; And chil - dren's chil dren ev - er find Thy words of prom - ise sure.

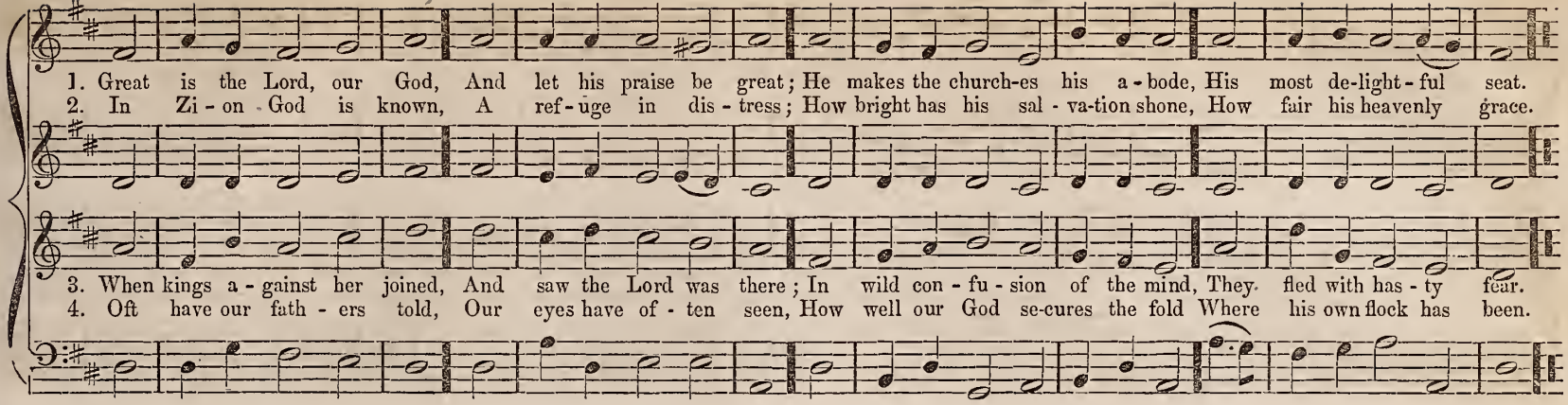
OLMUTZ. S. M. 2.

Arranged from a Gregorian Chant, (Tone VIII.) by L. MASON, and first published as a Metrical Tune in 1834.

1. Your harps, ye trem-bling saints, Down from the wil - lows take: Loud to the praise of love di - vine, Bid ev' - ry string a - - wake.
2. Though in a for - eign land, We are not far from home, And near-er to our house a - bove We eve - ry mo - ment come.
3. His grace will to the end, Stronger and bright - er shine; Nor pres - ent things nor things to come, Shall quench this spark di - vine.
4 When we in dark - ness walk, Nor feel the heav'n-ly flame; Then will we trust our gracious God, And rest up - on his name.

BADEA. S. M. 2.

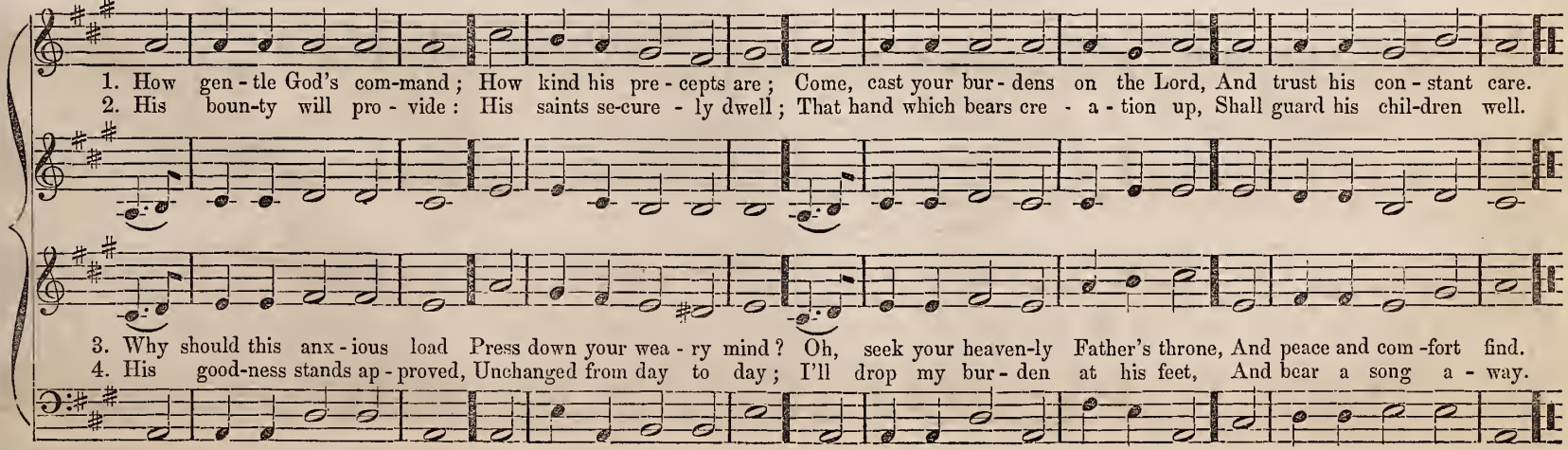

1. Oh! bles-sed souls are they, Whose sins are cov - ered o'er; Di - vine - ly, blest to whom the Lord Im - putes their guilt no more.
2. They mourn their fol - lies past, And keep their hearts with care, Their lips and lives, with - out de - ceit, Shall prove their faith sin - cere.
Dim.
3. While I concealed my guilt, I felt the festering wound, But I confessed my sins to thee, And read - y par - don found.
4. Let sin - ners learn to pray, Let saints be near the throne; Our help in times of deep dis - tress, Is found in God a - lone.

DOVER. S. M. 2.


1. Great is the Lord, our God, And let his praise be great; He makes the church-es his a-bode, His most de-light-ful seat.
2. In Zi-on God is known, A ref-uge in dis-tress; How bright has his sal-va-tion shone, How fair his heavenly grace.
3. When kings a-gainst her joined, And saw the Lord was there; In wild con-fu-sion of the mind, They fled with has-ty fear.
4. Oft have our fath-ers told, Our eyes have of-ten seen, How well our God se-cures the fold Where his own flock has been.

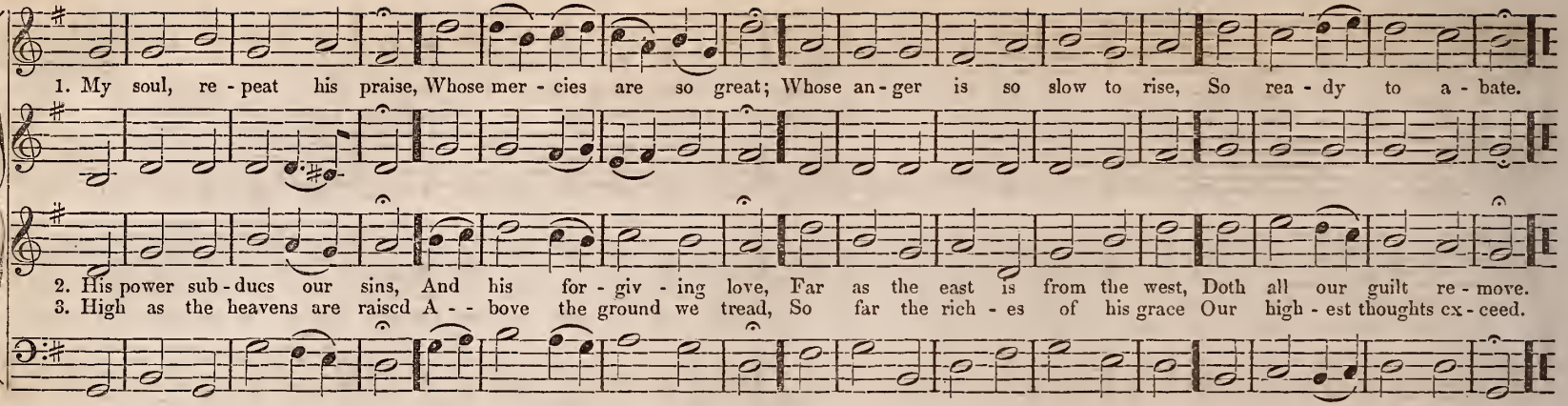
HAVERHILL. S. M. 2.

L. MASON, 1830.

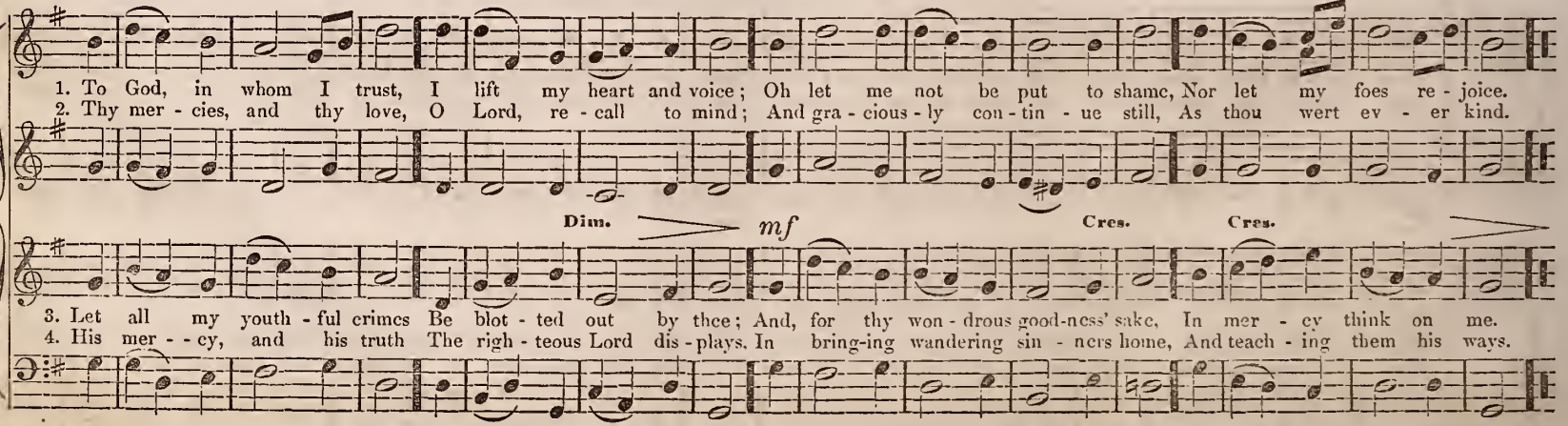

1. How gen-tle God's com-mand; How kind his pre-cepts are; Come, cast your bur-dens on the Lord, And trust his con-stant care.
2. His boun-ty will pro-vide: His saints se-cure-ly dwell; That hand which bears cre-a-tion up, Shall guard his chil-dren well.
3. Why should this anx-ious load Press down your wea-ry mind? Oh, seek your heaven-ly Father's throne, And peace and com-fort find.
4. His good-ness stands ap-proved, Unchanged from day to day; I'll drop my bur-den at his feet, And bear a song a-way.

ST. THOMAS. S. M. 3.

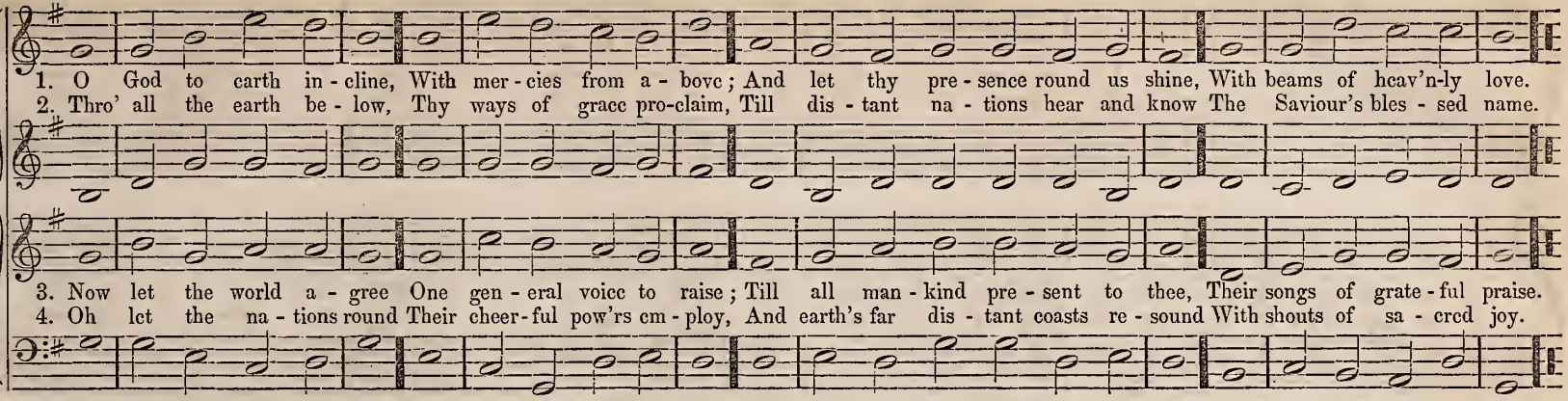
A. WILLIAMS, about 1770


1. My soul, re - peat his praise, Whose mer - cies are so great; Whose an - ger is so slow to rise, So rea - dy to a - bate.
2. His power sub - ducs our sins, And his for - giv - ing love, Far as the east is from the west, Doth all our guilt re - move.
3. High as the heavens are raisd A - - bove the ground we tread, So far the rich - es of his grace Our high - est thoughts ex - ceed.

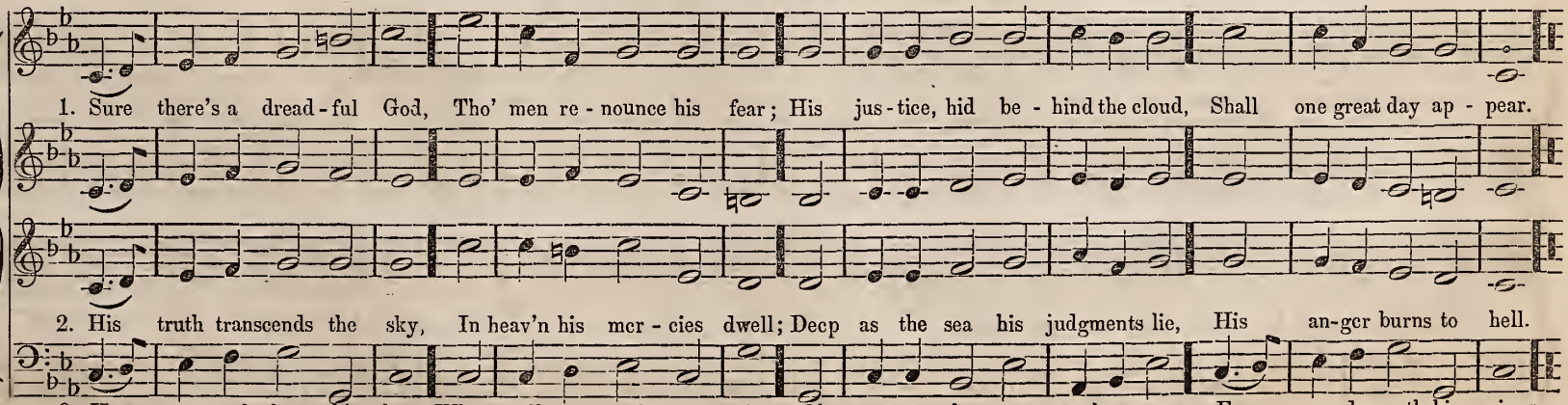
THATCHER. S. M. 3.

Arranged from HANDEL.

1. To God, in whom I trust, I lift my heart and voice; Oh let me not be put to shame, Nor let my foes re - joice.
2. Thy mer - cies, and thy love, O Lord, re - call to mind; And gra - cious - ly con - tin - ue still, As thou wert ev - er kind.
Dim.
mf
Cres.
Cres.
3. Let all my youth - ful crimes Be blot - ted out by thee; And, for thy won - drous good-ness' sake, In mer - cy think on me.
4. His mer - - cy, and his truth The righ - teous Lord dis - plays. In bring-ing wandering sin - ners home, And teach - ing them his ways.

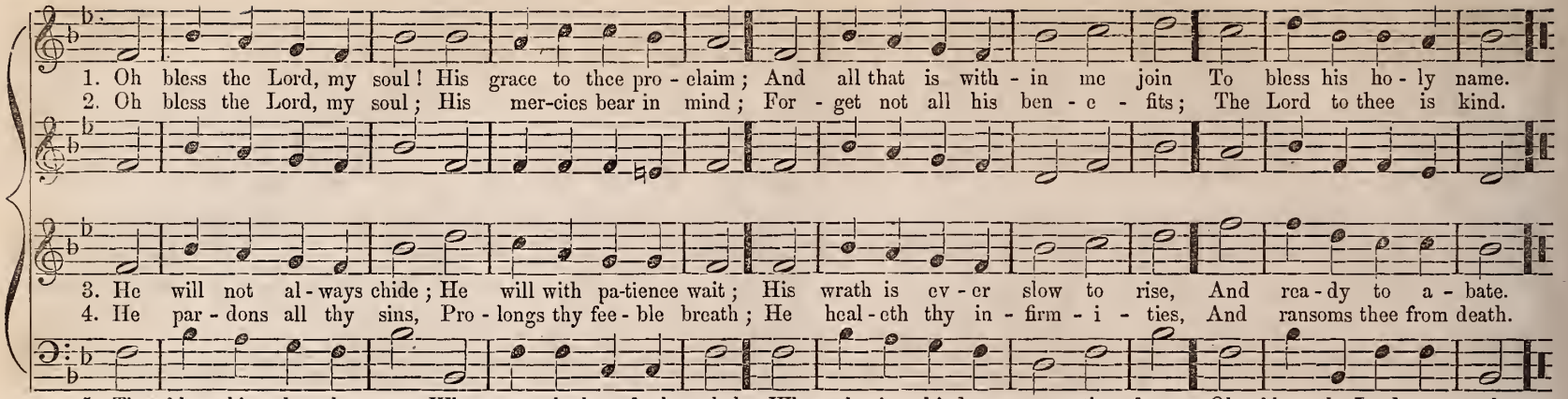
AINSWORTH. S. M. 1.

From ' Ainsworth's Psalms."

1. O God to earth in - cline, With mer - cies from a - bove; And let thy pre - sence round us shine, With beams of heav'n-ly love.
2. Thro' all the earth be - low, Thy ways of grace pro-claim, Till dis - tant na - tions hear and know The Saviour's bles - sed name.
3. Now let the world a - gree One gen - eral voice to raise; Till all man - kind pre - sent to thee, Their songs of grate - ful praise.
4. Oh let the na - tions round Their cheer - ful pow'rs em - ploy, And earth's far dis - tant coasts re - sound With shouts of sa - cred joy.

HEREFORD. S. M. 2.

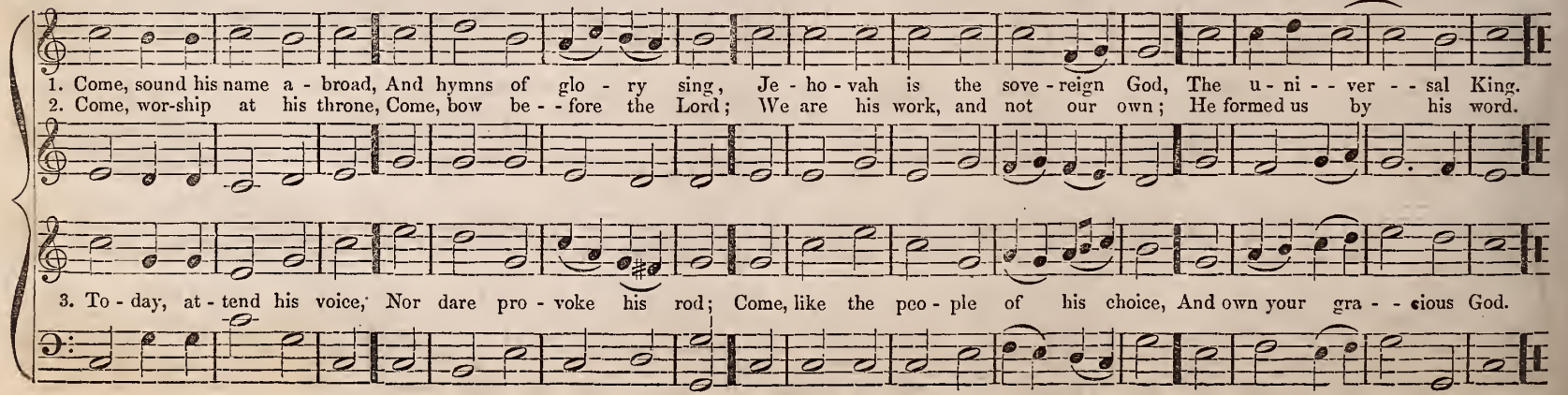
L. MASON, 1840.

1. Sure there's a dread - ful God, Tho' men re - nounce his fear; His jus - tice, hid be - hind the cloud, Shall one great day ap - pear.
2. His truth transcends the sky, In heav'n his mer - cies dwell; Deep as the sea his judgments lie, His an-ger burns to hell.
3. How ex - cel - lent his love, Whence all our safe - ty springs, Oh nev-er let my soul re-move From un-derneath his wings.

LAW. S. M. 2.


1. Oh bless the Lord, my soul! His grace to thee pro - claim; And all that is with - in me join To bless his ho - ly name.
2. Oh bless the Lord, my soul; His mer-cies bear in mind; For - get not all his ben - e - fits; The Lord to thee is kind.
3. He will not al - ways chide; He will with pa-tience wait; His wrath is ev - er slow to rise, And rea - dy to a - bate.
4. He par - dons all thy sins, Pro - longs thy fee - ble breath; He heal - eth thy in - firm - i - ties, And ransoms thee from death.
5. Then bless his ho - ly name, Whose grace hath made thee whole; Whose lov-ing kindness crowns thy days; Oh bless the Lord my soul.

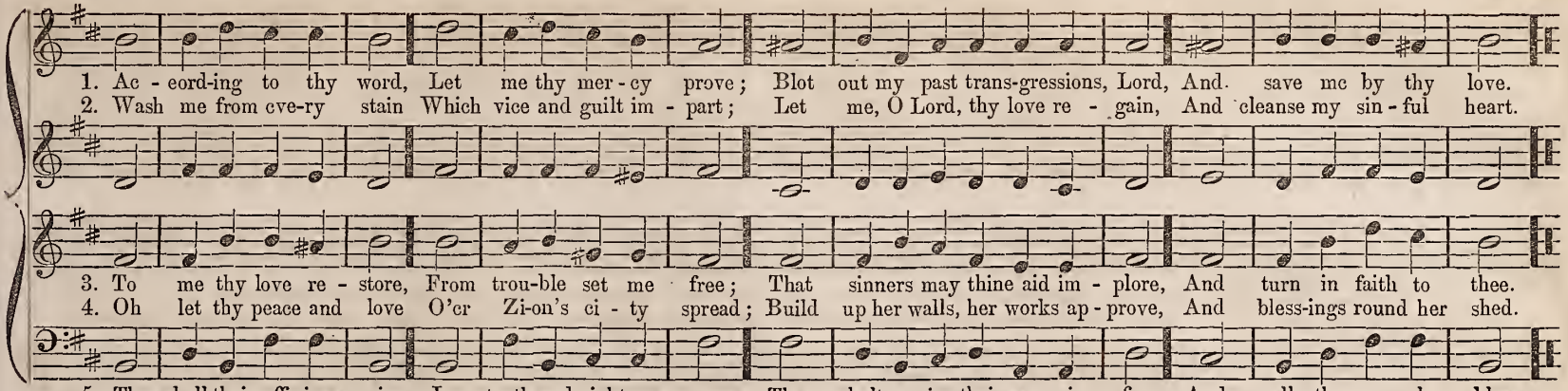
SILVER STREET. S. M. 3.

I. SMITH.


1. Come, sound his name a - broad, And hymns of glo - ry sing, Je - ho - vah is the sove - reign God, The u - ni - - ver - - sal King.
2. Come, wor-ship at his throne, Come, bow be - - fore the Lord; We are his work, and not our own; He formed us by his word.
3. To - day, at - tend his voice, Nor dare pro - voke his rod; Come, like the peo - ple of his choice, And own your gra - - cious God.

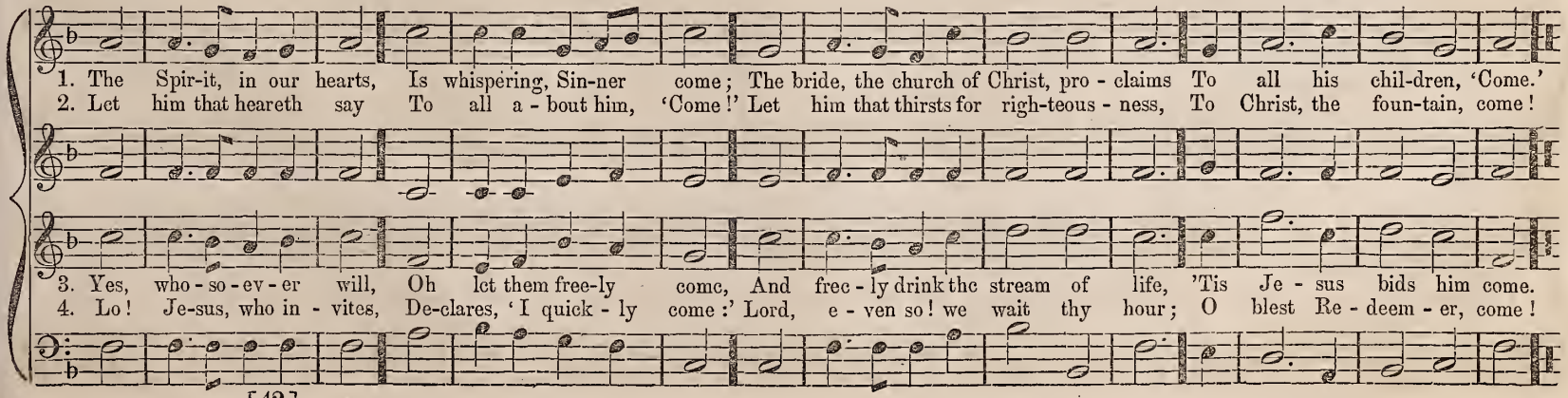
HOBART. S. M. 1.

WILLIAM MASON. 1846.

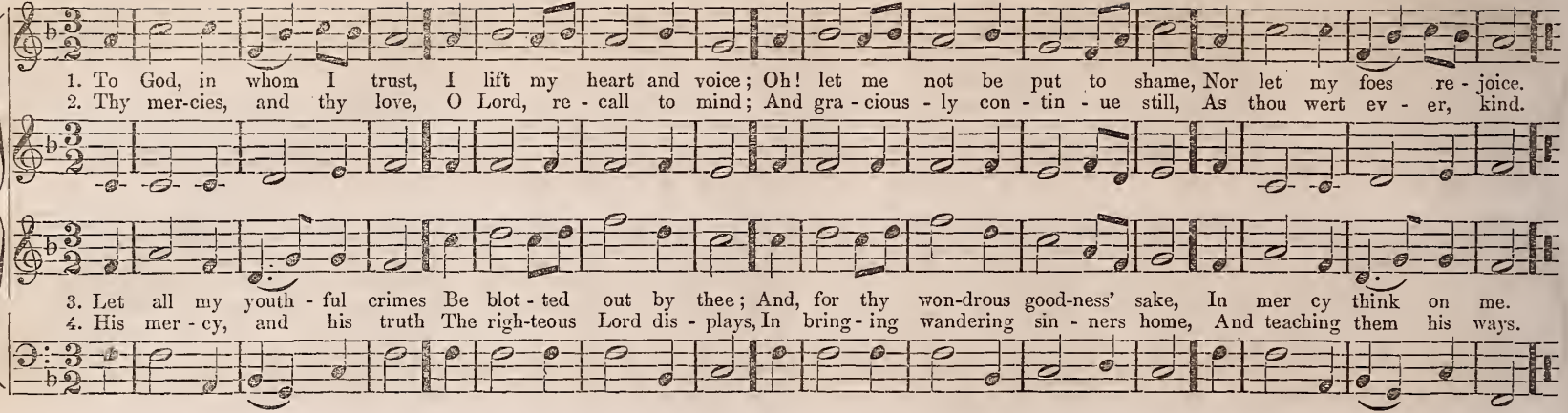

1. Ac - cord-ing to thy word, Let me thy mer - cy prove; Blot out my past trans-gressions, Lord, And save me by thy love.
2. Wash me from eve-ry stain Which vice and guilt im - part; Let me, O Lord, thy love re - gain, And cleanse my sin - ful heart.
3. To me thy love re - store, From trou-ble set me free; That sinners may thine aid im - plore, And turn in faith to thee.
4. Oh let thy peace and love O'er Zi-on's ci - ty spread; Build up her walls, her works ap - prove, And bless-ings round her shed.
5. Then shall their offerings rise In truth and righteous - ness; Thou shalt receive their sac - ri - - fice, And all thy peo - ple bless.

OLNEY. S. M. 3.

L. MASON. 1830.

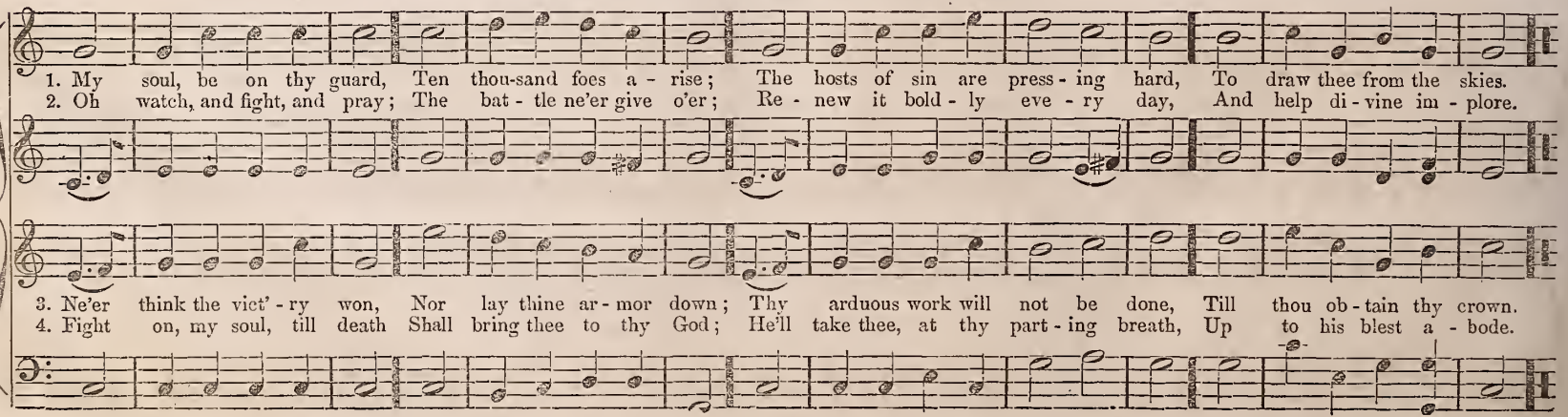

1. The Spir-it, in our hearts, Is whispering, Sin-ner come; The bride, the church of Christ, pro - claims To all his chil-dren, 'Come.'
2. Let him that heareth say To all a - bout him, 'Come!' Let him that thirsts for righ-teous - ness, To Christ, the foun-tain, come!
3. Yes, who - so - ev - er will, Oh let them free-ly come, And frec - ly drink the stream of life, 'Tis Je - sus bids him come.
4. Lo! Je-sus, who in - vites, De-clares, 'I quick - ly come:' Lord, e - ven so! we wait thy hour; O blest Re - deem - er, come!

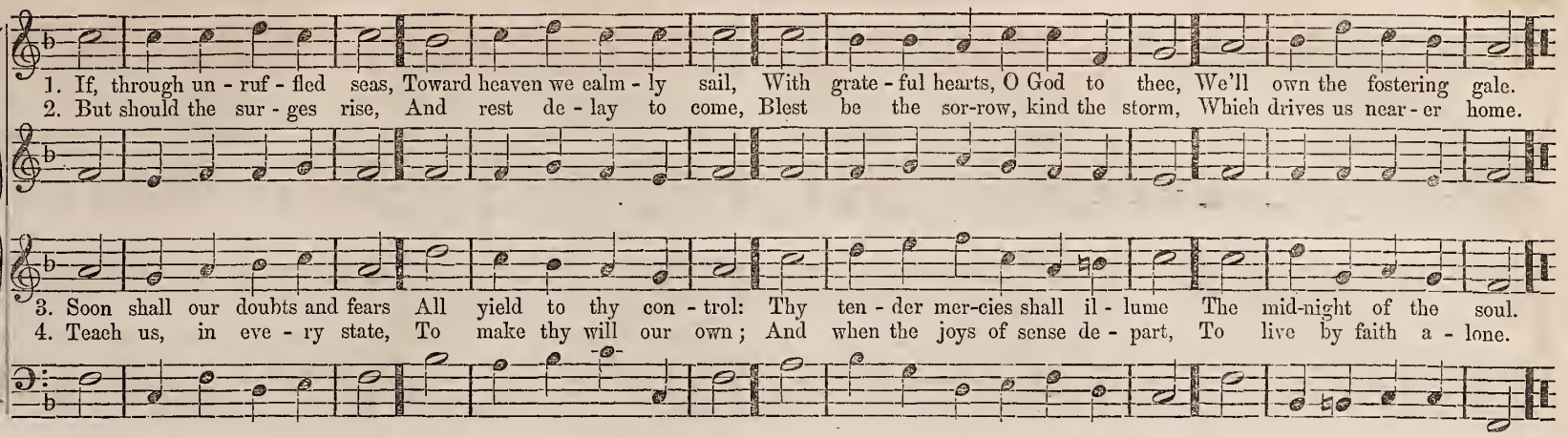
GOLDEN HILL. S. M. 3.

Western Tune.

1. To God, in whom I trust, I lift my heart and voice; Oh! let me not be put to shame, Nor let my foes re - joice.
2. Thy mer-cies, and thy love, O Lord, re - call to mind; And gra - cious - ly con - tin - ue still, As thou wert ev - er, kind.
3. Let all my youth - ful crimes Be blot - ted out by thee; And, for thy won-drous good-ness' sake, In mer cy think on me.
4. His mer - cy, and his truth The righ-teous Lord dis - plays, In bring - ing wandering sin - ners home, And teaching them his ways.

LABAN. S. M. 2.

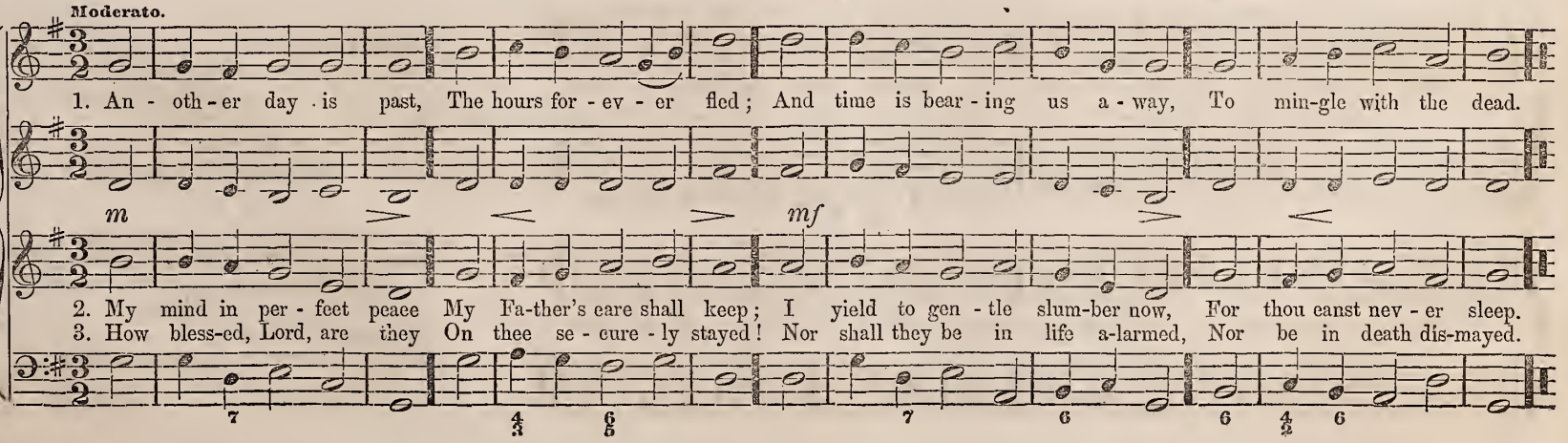
L. MASON, 1830.


1. My soul, be on thy guard, Ten thou-sand foes a - rise; The hosts of sin are press - ing hard, To draw thee from the skies.
2. Oh watch, and fight, and pray; The bat - tle ne'er give o'er; Re - new it bold - ly eve - ry day, And help di - vine im - plore.
3. Ne'er think the vict' - ry won, Nor lay thine ar - mor down; Thy arduous work will not be done, Till thou ob - tain thy crown.
4. Fight on, my soul, till death Shall bring thee to thy God; He'll take thee, at thy part - ing breath, Up to his blest a - bode.

FRANKLIN. S. M. 1.

1. If, through un - ruf - fled seas, Toward heaven we calm - ly sail, With grate - ful hearts, O God to thee, We'll own the fostering gale.
2. But should the sur - ges rise, And rest de - lay to come, Blest be the sor-row, kind the storm, Which drives us near - er home.
3. Soon shall our doubts and fears All yield to thy con - trol: Thy ten - der mer-cies shall il - lume The mid-night of the soul.
4. Teach us, in eve - ry state, To make thy will our own; And when the joys of sense de - part, To live by faith a - lone.

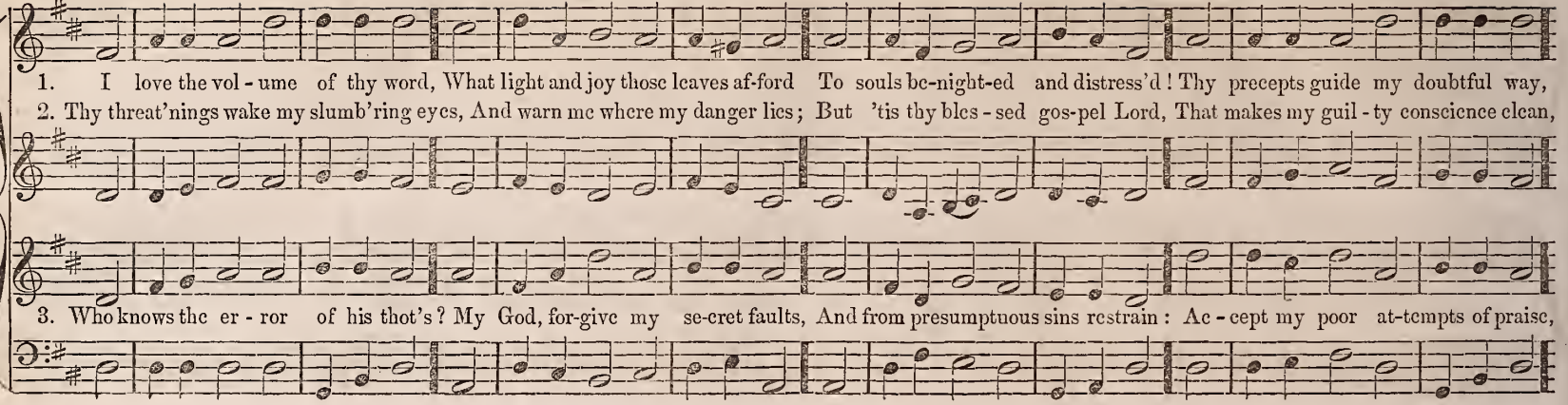
STATE STREET. S. M. 2.

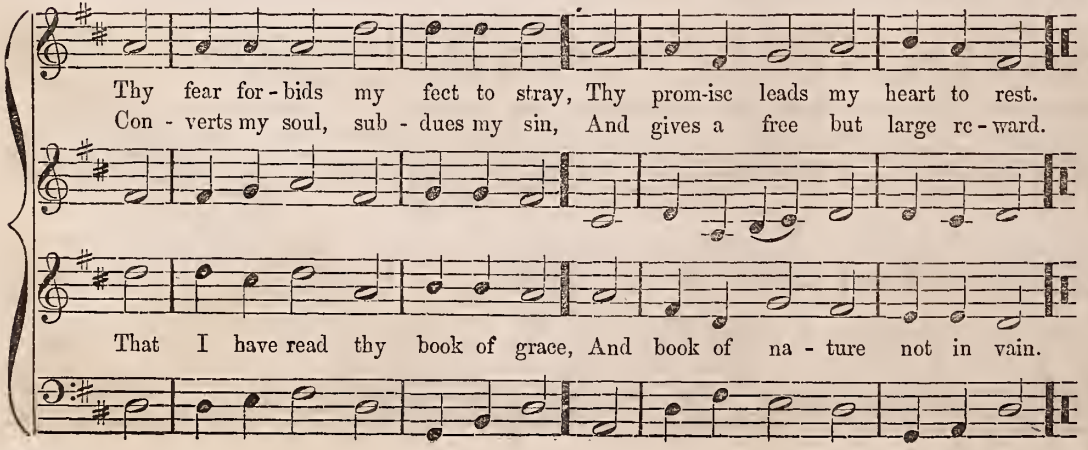
JONATHAN C. WOODMAN.


Moderato.
1. An - oth - er day is past, The hours for - ev - er fled; And time is bear - ing us a - way, To min-gle with the dead.
m
mf
2. My mind in per - fect peace My Fa-ther's care shall keep; I yield to gen - tle slum-ber now, For thou canst nev - er sleep.
3. How bless-ed, Lord, are they On thee se - cure - ly stayed! Nor shall they be in life a-larmed, Nor be in death dis-mayed.

NASHVILLE. L. P. M. 2.

Arranged from a Gregorian Melody, by L. MASON. 1832.


1. I love the vol - ume of thy word, What light and joy those leaves af-ford To souls be-night-ed and distress'd! Thy precepts guide my doubtful way,
2. Thy threat'nings wake my slumb'ring eyes, And warn me where my danger lies; But 'tis thy bles - sed gos-pel Lord, That makes my guil - ty conscience clean,
3. Who knows the er - ror of his thot's? My God, for-give my se-cret faults, And from presumptuous sins restrain: Ac - cept my poor at-tempts of praise,

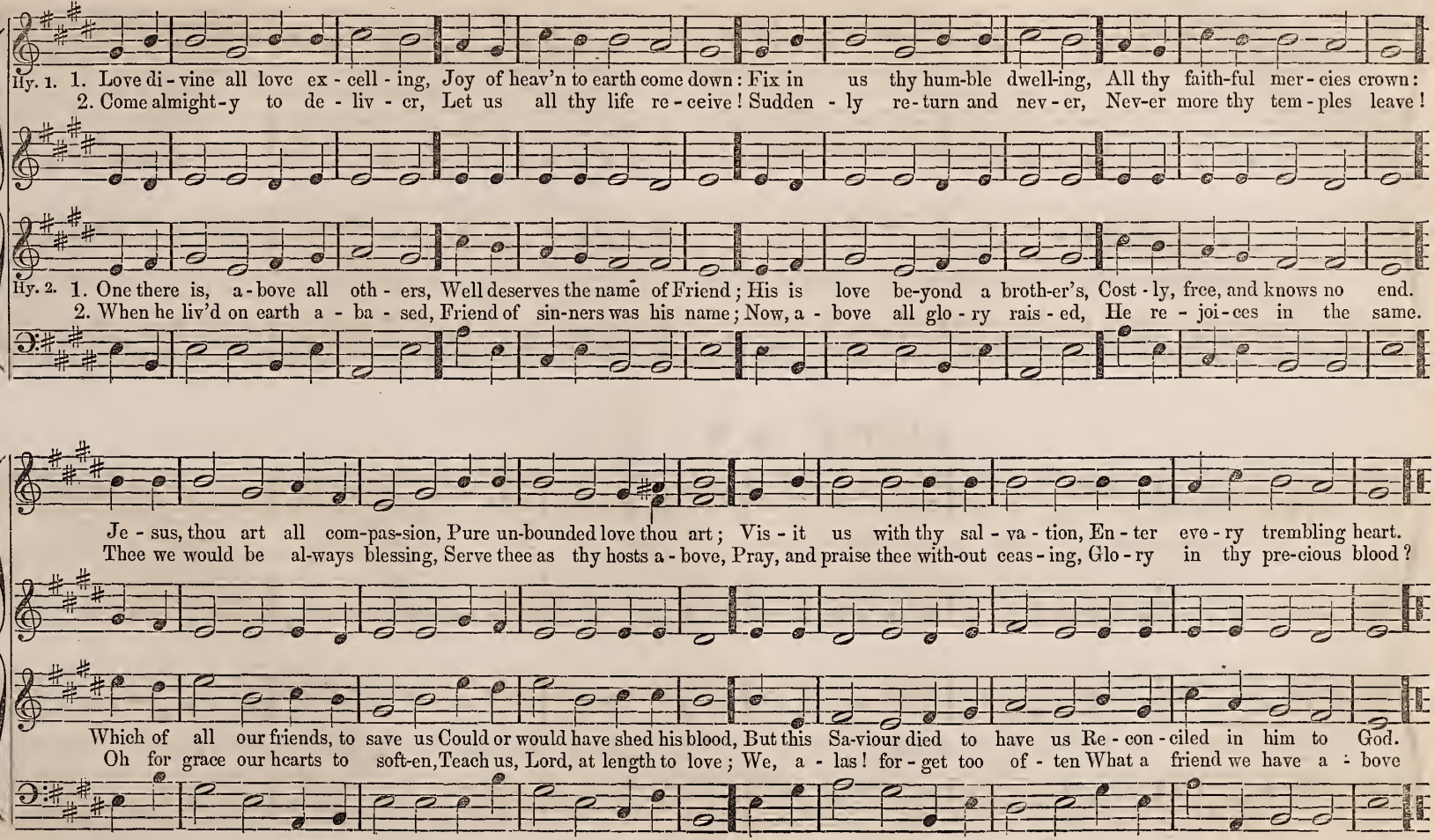

Thy fear for - bids my feet to stray, Thy prom-ise leads my heart to rest.
Con - verts my soul, sub - dues my sin, And gives a free but large re - ward.
That I have read thy book of grace, And book of na - ture not in vain.

1

Let all the earth their voices raise,
To sing a psalm of lofty praise,
To sing and bless Jehovah's name;
His glory let the heathen know,
His wonders to the nations show,
And all his saving works proclaim.

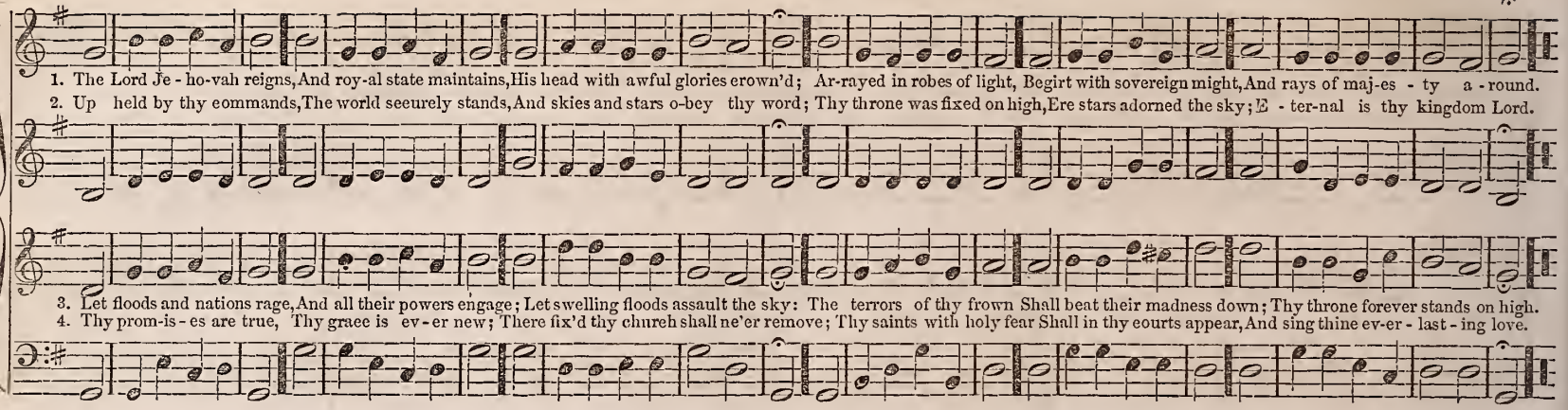
2

Oh! haste the day, the glorious hour,
When earth shall feel his saving power,
And barbarous nations fear his name:
Then shall the race of man confess
The beauty of his holiness,
And in his courts his grace proclaim

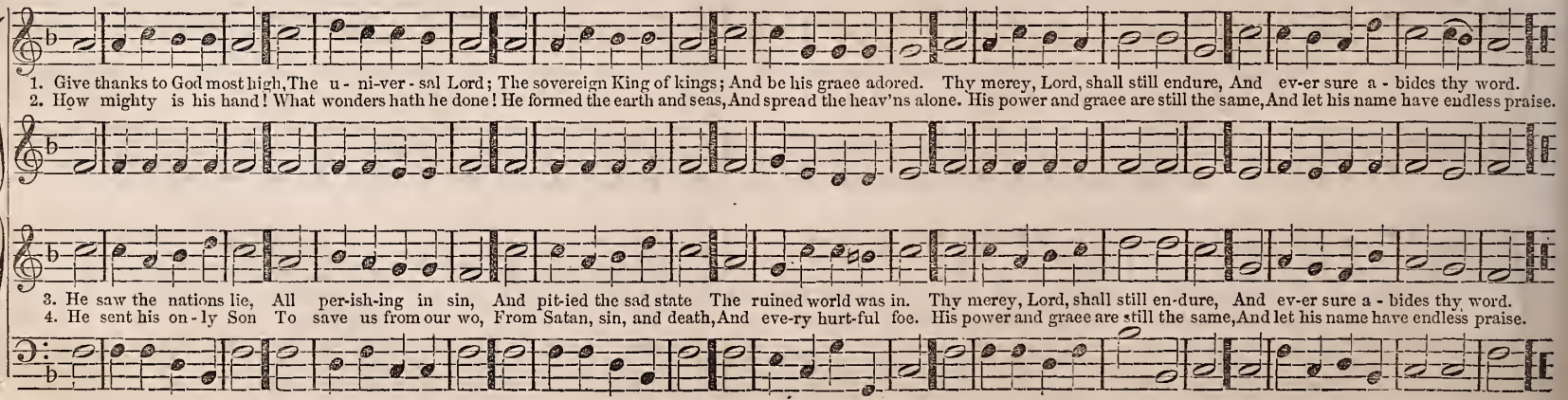

Hy. 1. 1. Love di - vine all love ex - cell - ing, Joy of heav'n to earth come down: Fix in us thy hum-ble dwell-ing, All thy faith-ful mer - cies crown:
2. Come almight-y to de - liv - er, Let us all thy life re - ceive! Sudden - ly re-turn and nev - er, Nev-er more thy tem - ples leave!
Hy. 2. 1. One there is, a - bove all oth - ers, Well deserves the name of Friend; His is love be-yond a broth-er's, Cost - ly, free, and knows no end.
2. When he liv'd on earth a - ba - sed, Friend of sin-ners was his name; Now, a - bove all glo - ry rais - ed, He re - joi-ces in the same.
Je - sus, thou art all com-pas-sion, Pure un-bounded love thou art; Vis - it us with thy sal - va - tion, En - ter eve - ry trembling heart.
Thee we would be al-ways blessing, Serve thee as thy hosts a - bove, Pray, and praise thee with-out ceas - ing, Glo - ry in thy pre-cious blood?
Which of all our friends, to save us Could or would have shed his blood, But this Sa-viour died to have us Re - con - ciled in him to God.
Oh for grace our hearts to soft-en, Teach us, Lord, at length to love; We, a - las! for - get too of - ten What a friend we have a - bove

DALSTON. S. P. M. 2.

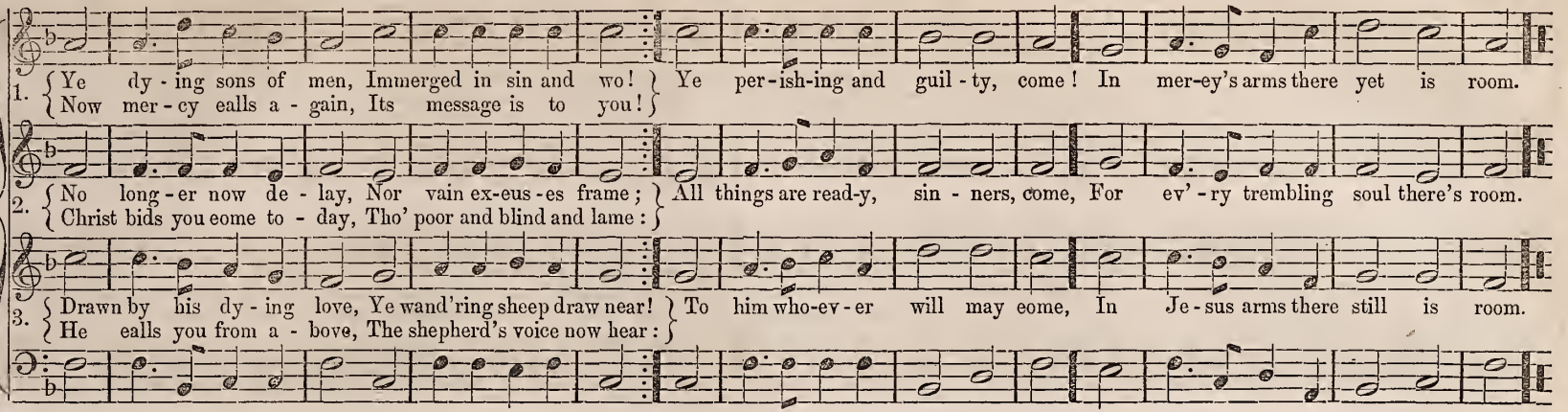
A. WILLIAMS, 1760.


1. The Lord Je - ho-vah reigns, And roy-al state maintains, His head with awful glories crown'd; Ar-rayed in robes of light, Begirt with sovereign might, And rays of maj-es - ty a - round.
2. Up held by thy commands, The world securely stands, And skies and stars o-bey thy word; Thy throne was fixed on high, Ere stars adorned the sky; E - ter-nal is thy kingdom Lord.
3. Let floods and nations rage, And all their powers engage; Let swelling floods assault the sky: The terrors of thy frown Shall beat their madness down; Thy throne forever stands on high.
4. Thy prom-is - es are true, Thy grace is ev - er new; There fix'd thy church shall ne'er remove; Thy saints with holy fear Shall in thy courts appear, And sing thine ev-er - last - ing love.

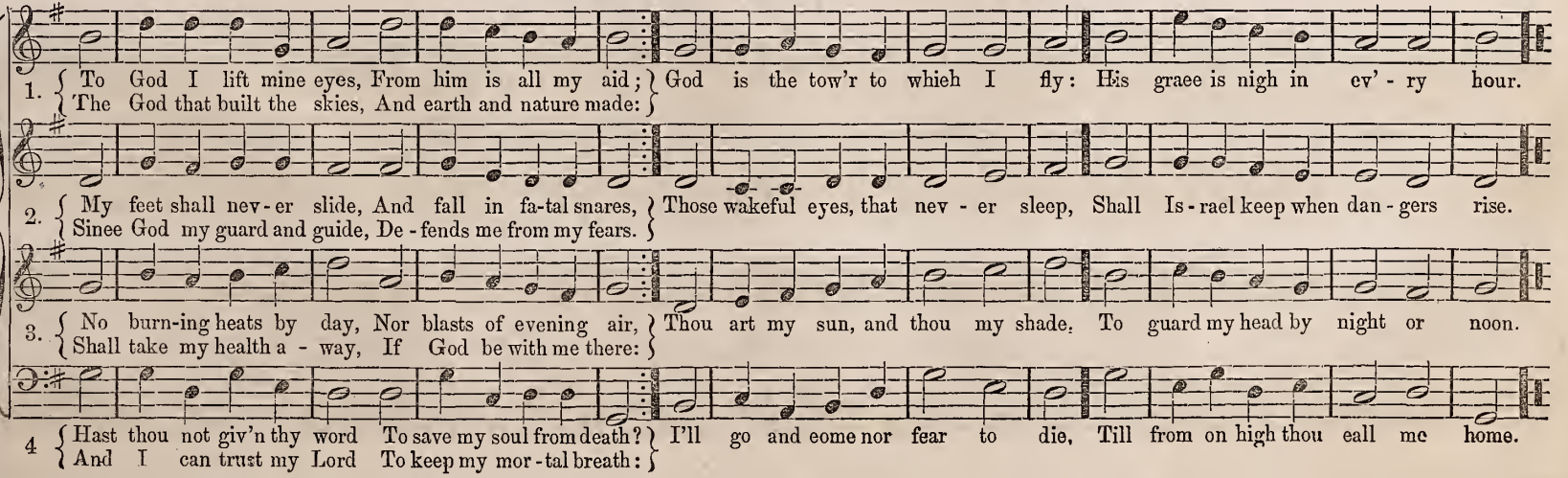
SANTEE. H. M. 3.


1. Give thanks to God most high, The u - ni-ver - sal Lord; The sovereign King of kings; And be his grace adored. Thy mercy, Lord, shall still endure, And ev-er sure a - bides thy word.
2. How mighty is his hand! What wonders hath he done! He formed the earth and seas, And spread the heav'ns alone. His power and grace are still the same, And let his name have endless praise.
3. He saw the nations lie, All per-ish-ing in sin, And pit-ied the sad state The ruined world was in. Thy mercy, Lord, shall still en-dure, And ev-er sure a - bides thy word.
4. He sent his on - ly Son To save us from our wo, From Satan, sin, and death, And eve-ry hurt-ful foe. His power and grace are still the same, And let his name have endless praise.

ZEBULON. H. M. 3.

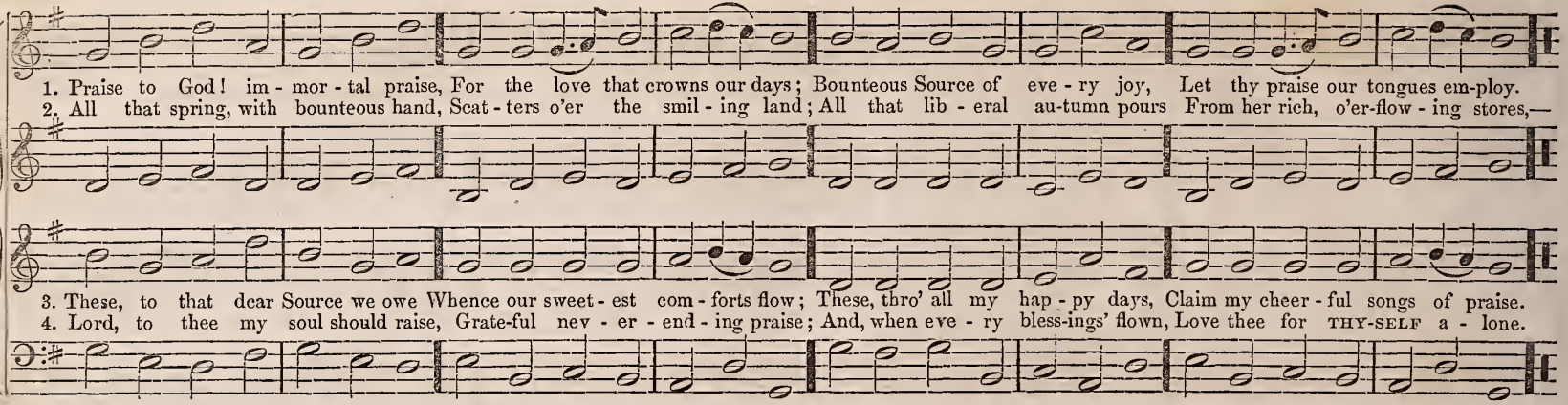
L. MASON. 1830.

1. Ye dy-ing sons of men, Immerged in sin and wo! Ye per-ish-ing and guil-ty, come! In mer-cy's arms there yet is room.
Now mer-cy calls a-gain, Its message is to you!
2. No long-er now de-lay, Nor vain ex-cus-es frame; All things are read-y, sin-ners, come, For ev'-ry trembling soul there's room.
Christ bids you come to-day, Tho' poor and blind and lame:
3. Drawn by his dy-ing love, Ye wand'ring sheep draw near! To him who-ev-er will may come, In Je-sus arms there still is room.
He calls you from a-bove, The shepherd's voice now hear:

ANDERSON. H. M. 2.


1. To God I lift mine eyes, From him is all my aid; God is the tow'r to which I fly: His grace is nigh in ev'-ry hour.
The God that built the skies, And earth and nature made:
2. My feet shall nev-er slide, And fall in fa-tal snares, Those wakeful eyes, that nev-er sleep, Shall Is-rael keep when dan-gers rise.
Since God my guard and guide, De-fends me from my fears.
3. No burn-ing heats by day, Nor blasts of evening air, Thou art my sun, and thou my shade. To guard my head by night or noon.
Shall take my health a-way, If God be with me there:
4 Hast thou not giv'n thy word To save my soul from death? I'll go and come nor fear to die, Till from on high thou call me home.
And I can trust my Lord To keep my mor-tal breath:

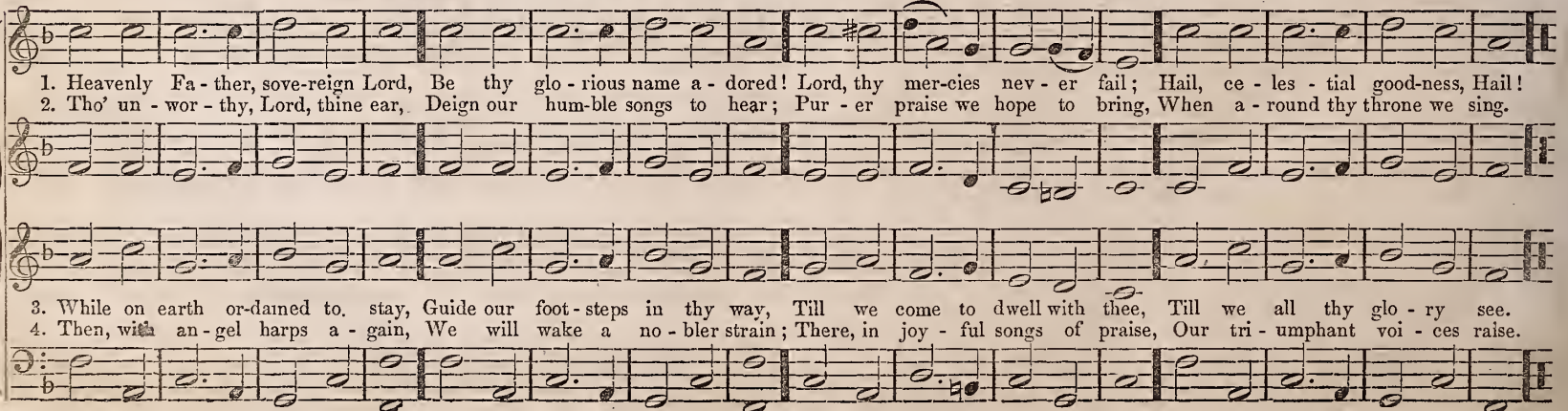
NUREMBURG. 7s. 1.

From a German Tune.

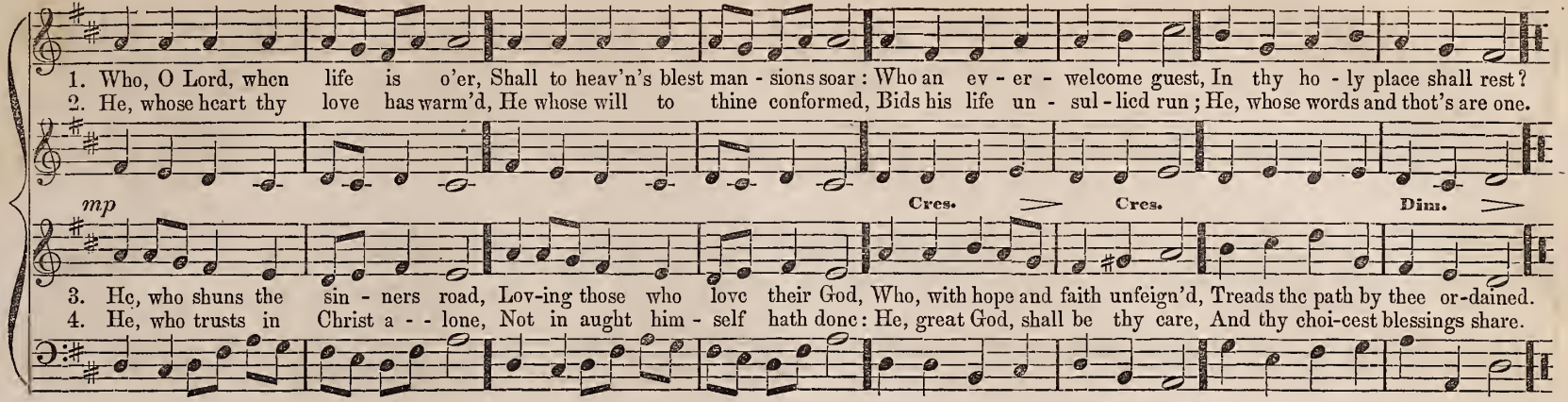

1. Praise to God! im - mor - tal praise, For the love that crowns our days; Bounteous Source of eve - ry joy, Let thy praise our tongues em-ploy.
2. All that spring, with bounteous hand, Scat - ters o'er the smil - ing land; All that lib - eral au-tumn pours From her rich, o'er-flow - ing stores,—
3. These, to that dear Source we owe Whence our sweet - est com - forts flow; These, thro' all my hap - py days, Claim my cheer - ful songs of praise.
4. Lord, to thee my soul should raise, Grate-ful nev - er - end - ing praise; And, when eve - ry bless-ings' flown, Love thee for THY-SELF a - lone.

PLEYEL'S HYMN. 7s. 3.

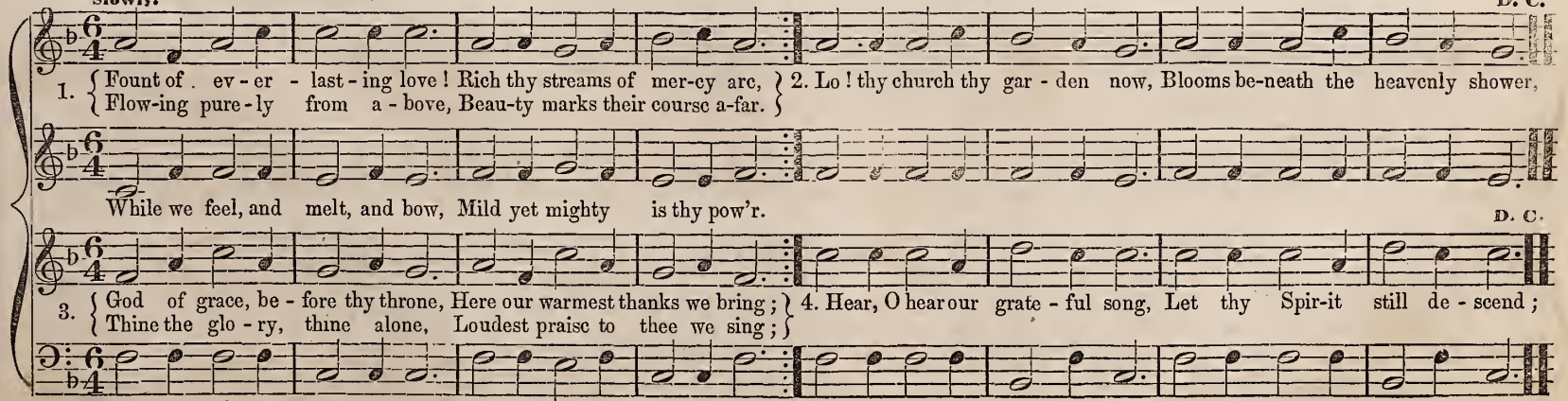
PLEYEL.


1. Heavenly Fa - ther, sove-reign Lord, Be thy glo - rious name a - dored! Lord, thy mer-cies nev - er fail; Hail, ce - les - tial good-ness, Hail!
2. Tho' un - wor - thy, Lord, thine ear, Deign our hum-ble songs to hear; Pur - er praise we hope to bring, When a - round thy throne we sing.
3. While on earth or-dained to stay, Guide our foot - steps in thy way, Till we come to dwell with thee, Till we all thy glo - ry see.
4. Then, with an - gel harps a - gain, We will wake a no - bler strain; There, in joy - ful songs of praise, Our tri - umphant voi - ces raise.

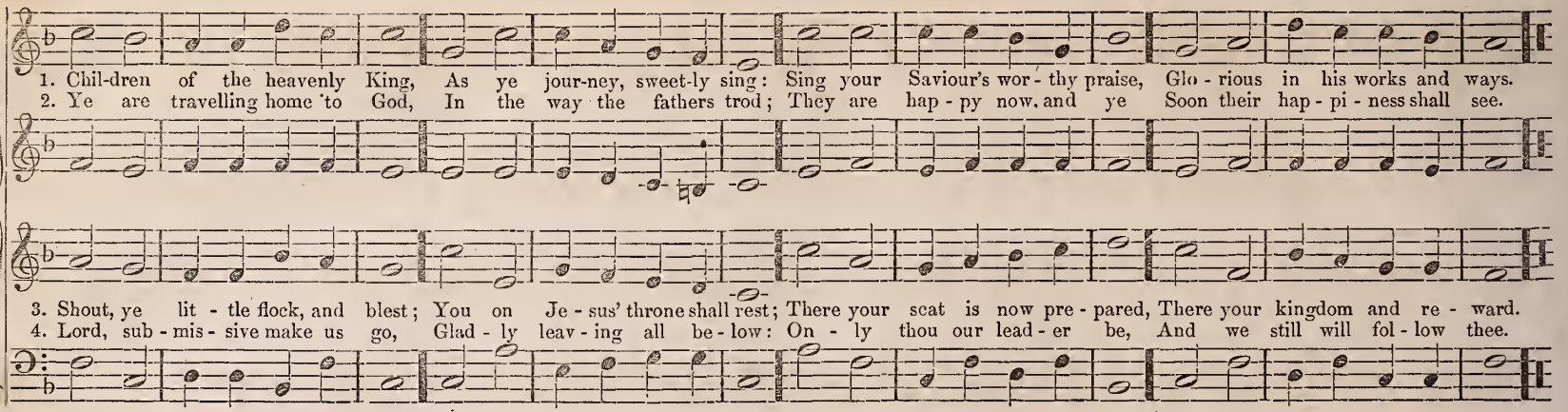
LATROBE. 7s. 3.


1. Who, O Lord, when life is o'er, Shall to heav'n's blest man - sions soar: Who an ev - er - welcome guest, In thy ho - ly place shall rest?
2. He, whose heart thy love has warm'd, He whose will to thine conformed, Bids his life un - sul - lied run; He, whose words and thot's are one.
mp
Cres.
Cres.
Dim.
3. He, who shuns the sin - ners road, Lov-ing those who love their God, Who, with hope and faith unfeign'd, Treads the path by thee or-dained.
4. He, who trusts in Christ a - - lone, Not in aught him - self hath done: He, great God, shall be thy care, And thy choi-cest blessings share.

VERNON. 7s. DOUBLE. 3.

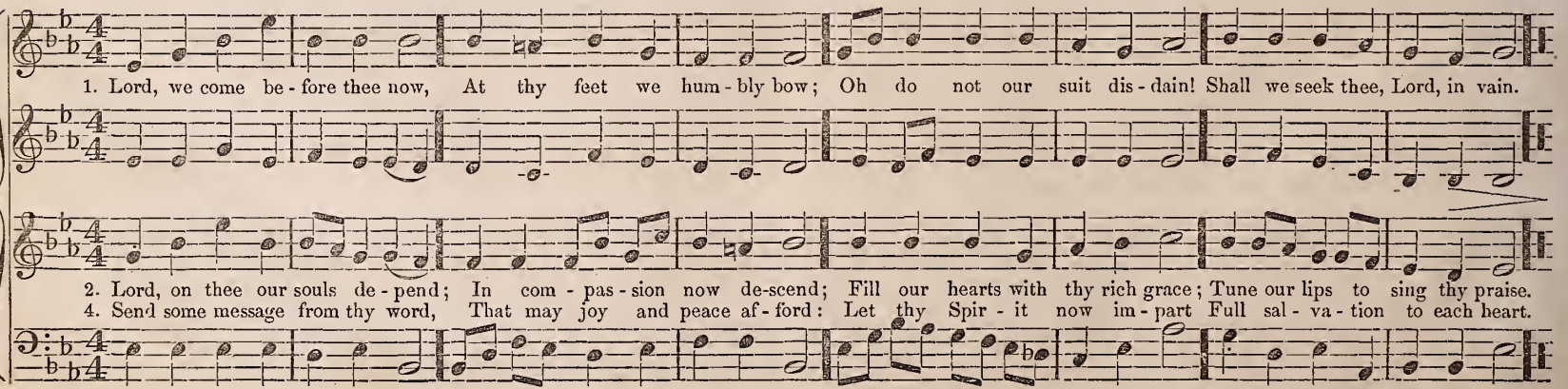

Slowly.
D. C.
1. Fount of ev - er - last - ing love! Rich thy streams of mer-cy are, 2. Lo! thy church thy gar - den now, Blooms be-neath the heavenly shower,
Flow-ing pure - ly from a - bove, Beau-ty marks their course a-far.
While we feel, and melt, and bow, Mild yet mighty is thy pow'r.
D. C.
3. God of grace, be - fore thy throne, Here our warmest thanks we bring; 4. Hear, O hear our grate - ful song, Let thy Spir-it still de - scend;
Thine the glo - ry, thine alone, Loudest praise to thee we sing;
Roll the tide of grace a - long, Wid'ning, deep'ning to the end.

BERT. 7s. 2.


1. Chil-dren of the heavenly King, As ye jour-ney, sweet-ly sing: Sing your Saviour's wor - thy praise, Glo - rious in his works and ways.
2. Ye are travelling home to God, In the way the fathers trod; They are hap - py now, and ye Soon their hap - pi - ness shall see.
3. Shout, ye lit - tle flock, and blest; You on Je - sus' throne shall rest; There your seat is now pre - pared, There your kingdom and re - ward.
4. Lord, sub - mis - sive make us go, Glad - ly leav - ing all be - low: On - ly thou our lead - er be, And we still will fol - low thee.

KIDRON. 7s. 3.

WILLIAM MASON, 1845.


1. Lord, we come be - fore thee now, At thy feet we hum - bly bow; Oh do not our suit dis - dain! Shall we seek thee, Lord, in vain.
2. Lord, on thee our souls de - pend; In com - pas - sion now de-scend; Fill our hearts with thy rich grace; Tune our lips to sing thy praise.
4. Send some message from thy word, That may joy and peace af - ford: Let thy Spir - it now im - part Full sal - va - tion to each heart.

ANCONA. 8s & 7s. 2. DOUBLE.

Arranged from an Italian Air.

Andante.

D. C.

1. Let thy grace, Lord, make me lowly; Humble all my swelling pride:
Fall - en, guil-ty, and un-ho-ly, Greatness from my eyes I'll hide:

2. I'll for - bid my vain as - pir-ing, Nor at earthly hon - ors aim;
No am-bi-tious heights desiring, Far a - bove my hum-ble claim.

D. C.

3. Wean'd from earth's vexatious pleasures, In thy love I'll seek for mine;
Placed in heaven my nobler treasures, Earth I qui - ct - ly re - sign.

4. Is - rael, thus the world des - pis-ing, On the Lord a - lone re - ly;
Then, from him thy joys a - ris - ing Like himself shall nev - er die.

HAMDEN. 8s & 7s. 2.

L. MASON, 1843.

1. Guide me, O thou great Je - ho - vah, Pil-grim through this bar - ren land:
I am weak, but thou art mighty; Hold me with thy pow-erful hand;
Bread of heav - en, Feed me till I want no more.

2. O - pen now the crys - tal foun-tain, Whence the healing streams do flow;
Let the fie - ry clou - dy pil - lar Lead me all my journey through:
Strong De - liv - erer, Be thou still my strength and shield.

3. When I tread the verge of Jor-dan, Bid my anx-ious fears sub - side:
Bear me through the swell-ing cur - rent, Land me safe on Ca-naan's side;
Songs of prais - es I will ev - er give to thee.

SICILY. 8s & 7s. 2.

1. Lord dis - miss us with thy bless - ing; Fill our hearts with joy and peace!
2. Thanks we give and ad - o - ra - tion, For thy gos-pel's joy-ful sound;
3. Then, whene'er the sig - nal's giv - en, Us from earth to call a - way,

{ Let us, each thy love pos-sess-ing, Tri-umph in re - deeming grace:
{ Oh re - fresh us, Oh re-fresh us, Trav'lling thro' this wil - der - ness.
{ May the fruits of thy sal - va-tion In our hearts and lives a - bound.
{ May thy presence, May thy presence, With us ev - er more be found!

{ Borne on an-gel's wings to heav-en, Glad the summons to o - bey,
{ May we ev - er, May we ev - er, Reign with Christ in end-less day!

GREENVILLE. DOUBLE. 2.

J. J. ROUSSEAU, 1775.

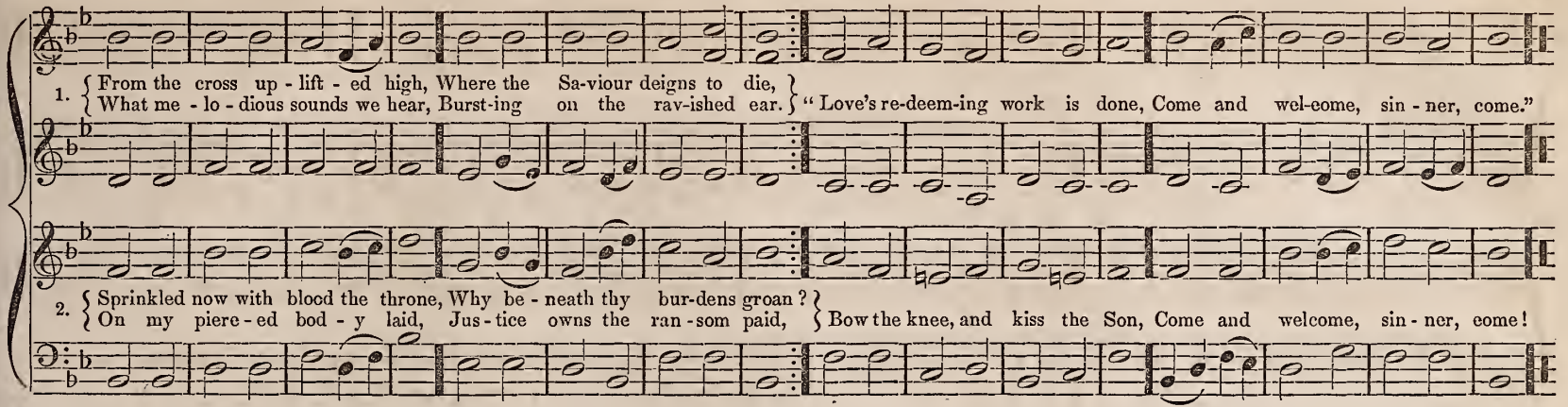
p *m* Dim. Cres. *p* Cres. D. C.

{ Far from mor - tal cares re - treat-ing, Sor - did hopes and strong de - sires,
{ Here our will - ing foot-steps meet-ing, Eve - ry heart to heav'n as-pires.
Mer - cy from a - bove pro-claim-ing Peace and par - don from the skies.

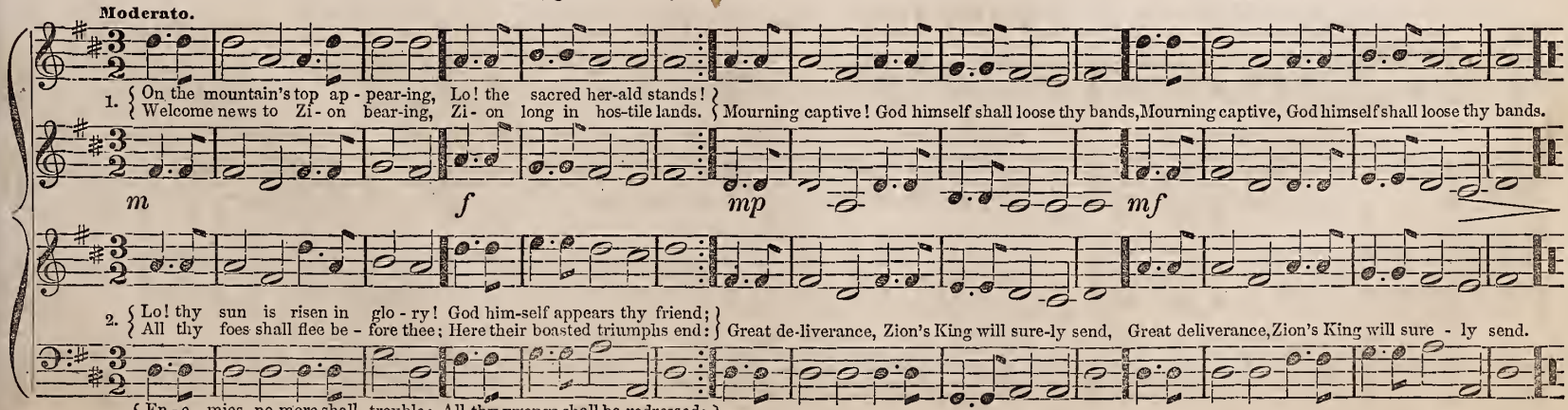
From the fount of glo - ry beaming, Light ce - les - tial cheers our eyes,

p *m* Dim. Cres. *p* Cres. D. C.

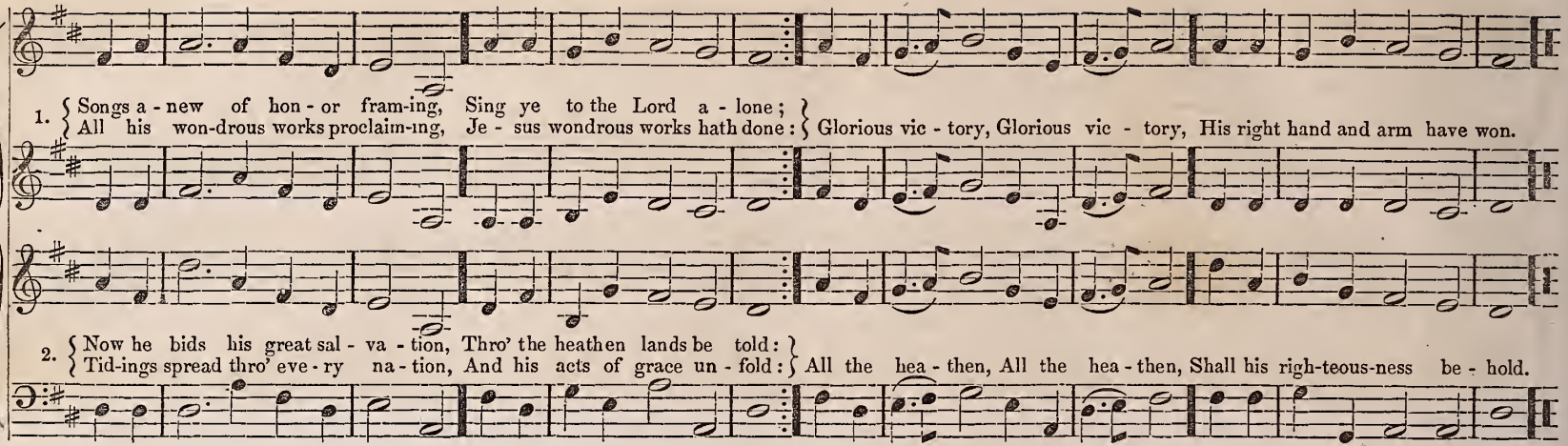
ROSEFIELD. 7s. 6 LINES. 3.

Arranged from Rev. DR. MALAN of Geneva, Switzerland.

1. From the cross up-lift-ed high, Where the Sa-viour deigns to die,
What me-lo-dious sounds we hear, Burst-ing on the rav-ished ear.
"Love's re-deem-ing work is done, Come and wel-come, sin-ner, come."
2. Sprinkled now with blood the throne, Why be-neath thy bur-dens groan?
On my piere-ed bod-y laid, Jus-tice owns the ran-som paid,
Bow the knee, and kiss the Son, Come and welcome, sin-ner, come!

ZION. 8s, 7s & 4. 3.

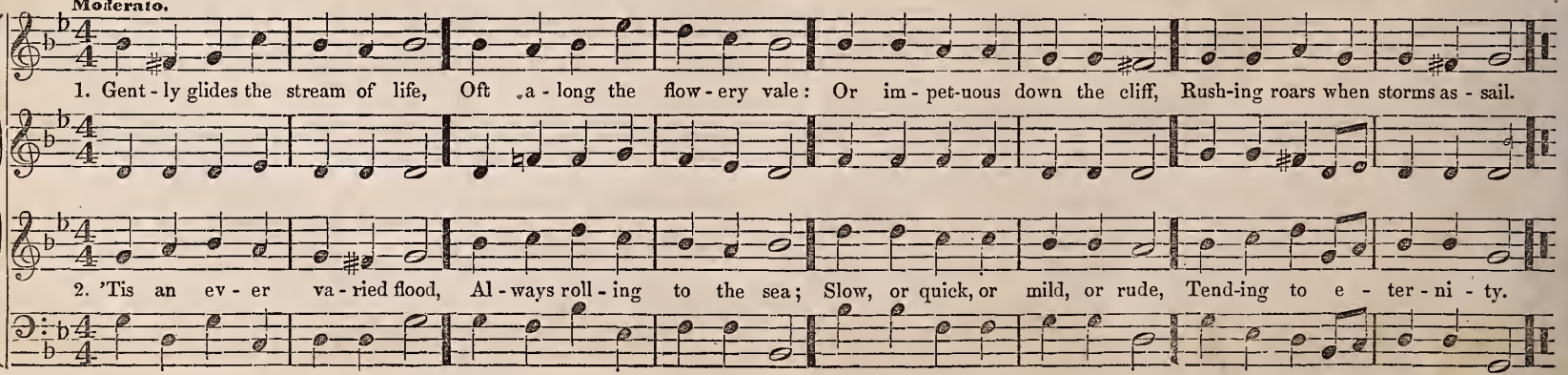
THOMAS HASTINGS.

Moderato.
1. On the mountain's top ap-pear-ing, Lo! the sacred her-ald stands!
Welcome news to Zi-on bear-ing, Zi-on long in hos-tile lands.
Mourning captive! God himself shall loose thy bands, Mourning captive, God himself shall loose thy bands.
m
f
mp
mf
2. Lo! thy sun is risen in glo-ry! God him-self appears thy friend;
All thy foes shall flee be-fore thee; Here their boasted triumphs end:
Great de-liverance, Zion's King will sure-ly send, Great deliverance, Zion's King will sure-ly send.
3. En-e-mies no more shall trouble; All thy wrongs shall be redressed;
For thy shame thou shalt have double, In thy Maker's fa-vor blest;
All thy conflicts End in an e-ter-nal rest, All thy conflicts End in an e-ter-nal rest.

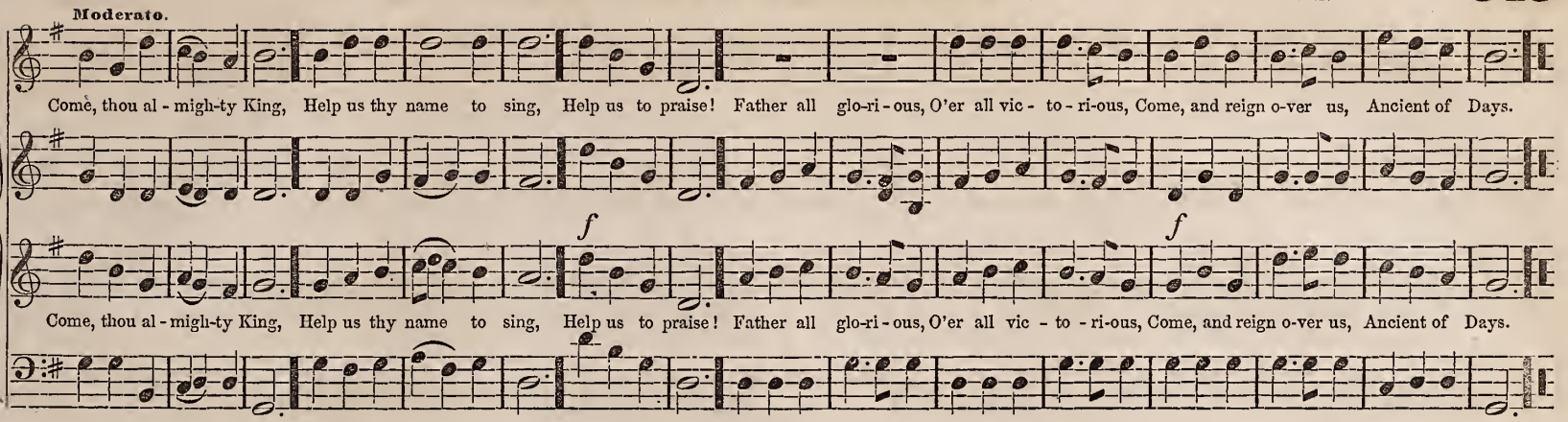
TAMWORTH. 8s, 7s & 4. 3.

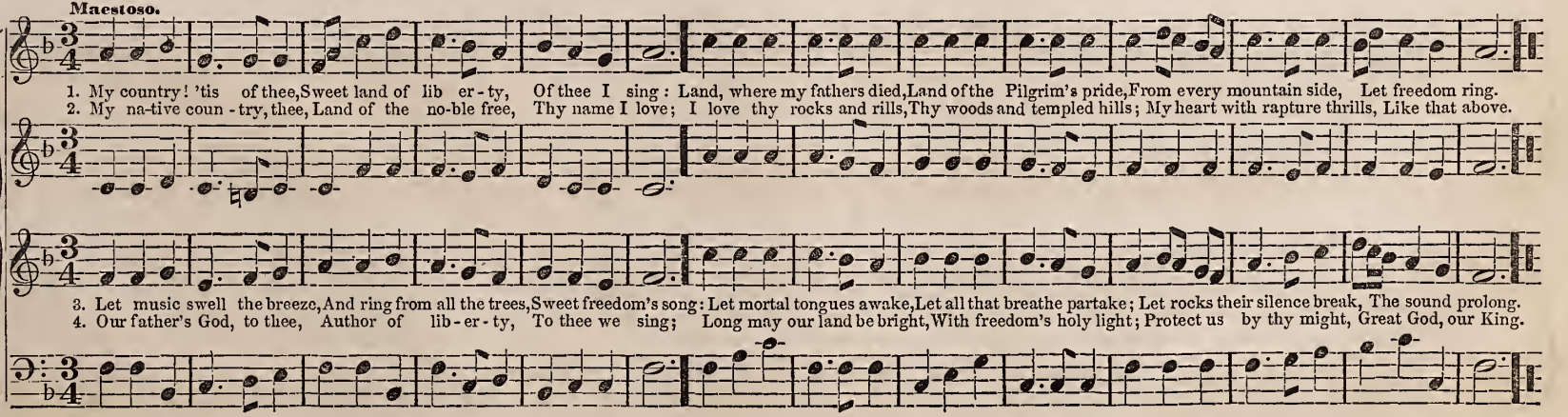
Old Scotch Melody.

1. Songs a - new of hon - or fram-ing, Sing ye to the Lord a - lone;
All his won-drous works proclaim-ing, Je - sus wondrous works hath done: Glorious vic - tory, Glorious vic - tory, His right hand and arm have won.
2. Now he bids his great sal - va - tion, Thro' the heathen lands be told:
Tid-ings spread thro' eve - ry na - tion, And his acts of grace un - fold: All the hea - then, All the hea - then, Shall his righ-teous-ness be - hold.

NORWICH. 7s. 1.

L. MASON, 1825.

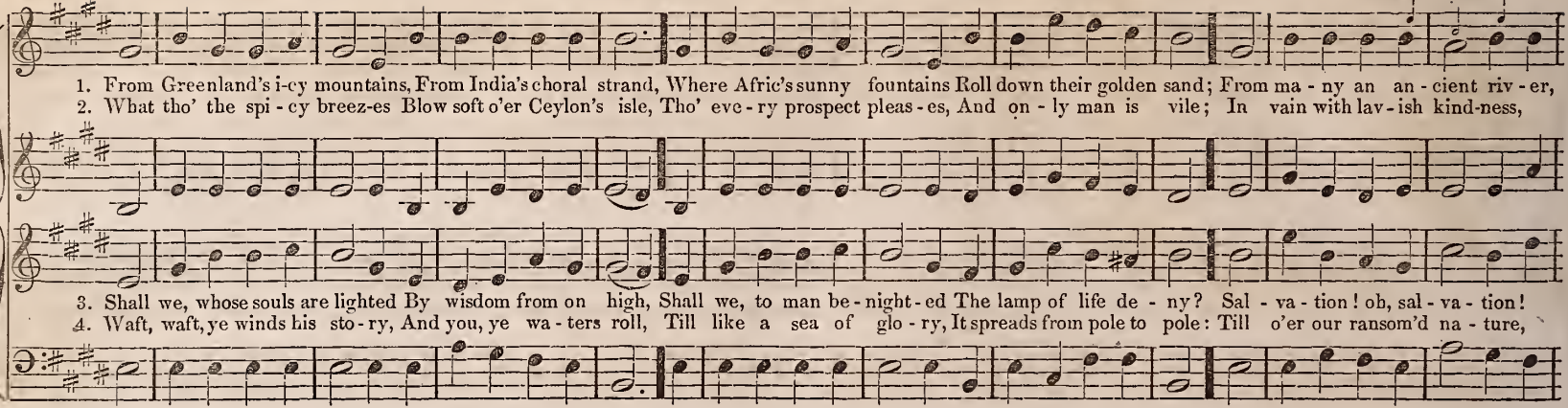

Moderato.
1. Gent - ly glides the stream of life, Oft a - long the flow - ery vale: Or im - pet-uous down the cliff, Rush-ing roars when storms as - sail.
2. 'Tis an ev - er va - ried flood, Al - ways roll - ing to the sea; Slow, or quick, or mild, or rude, Tend-ing to e - ter - ni - ty.

ITALIAN HYMN. 6s & 4s. 3. GIARDINI.

Moderato.
Come, thou al - migh-ty King, Help us thy name to sing, Help us to praise! Father all glo-ri - ous, O'er all vic - to - ri-ous, Come, and reign o-ver us, Ancient of Days.
f
f
Come, thou al - migh-ty King, Help us thy name to sing, Help us to praise! Father all glo-ri - ous, O'er all vic - to - ri-ous, Come, and reign o-ver us, Ancient of Days.

AMERICA. 6s & 4s. 2.

Maestoso.
1. My country! 'tis of thee, Sweet land of lib er - ty, Of thee I sing: Land, where my fathers died, Land of the Pilgrim's pride, From every mountain side, Let freedom ring.
2. My na-tive coun - try, thee, Land of the no-ble free, Thy name I love; I love thy rocks and rills, Thy woods and templed hills; My heart with rapture thrills, Like that above.
3. Let music swell the breeze, And ring from all the trees, Sweet freedom's song: Let mortal tongues awake, Let all that breathe partake; Let rocks their silence break, The sound prolong.
4. Our father's God, to thee, Author of lib - er - ty, To thee we sing; Long may our land be bright, With freedom's holy light; Protect us by thy might, Great God, our King.

MISSIONARY HYMN. 7s & 6s. 2.

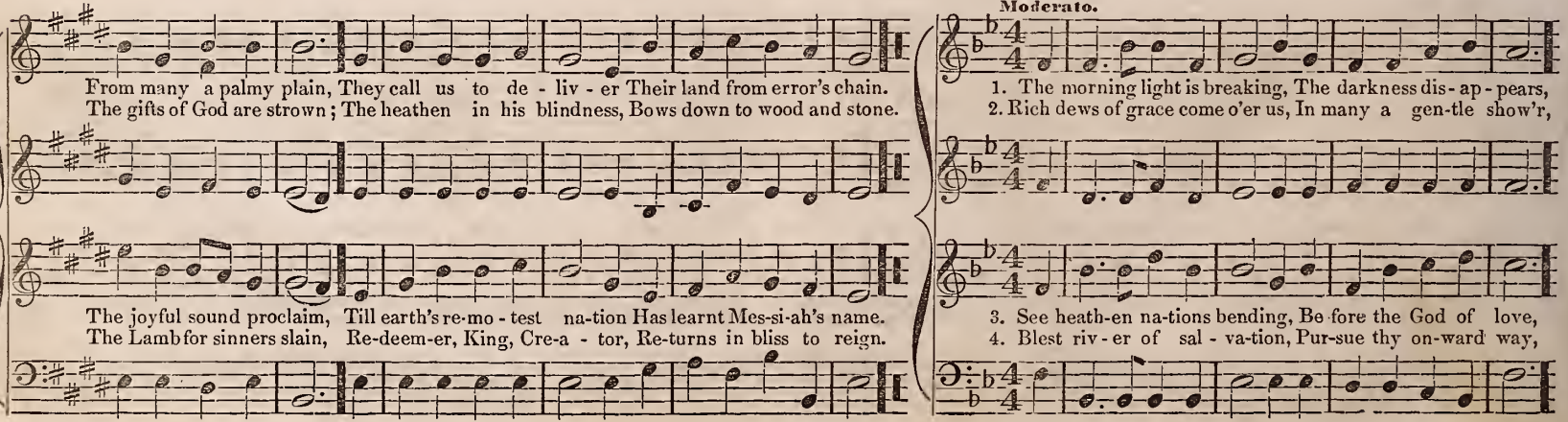
L. MASON. 1824.

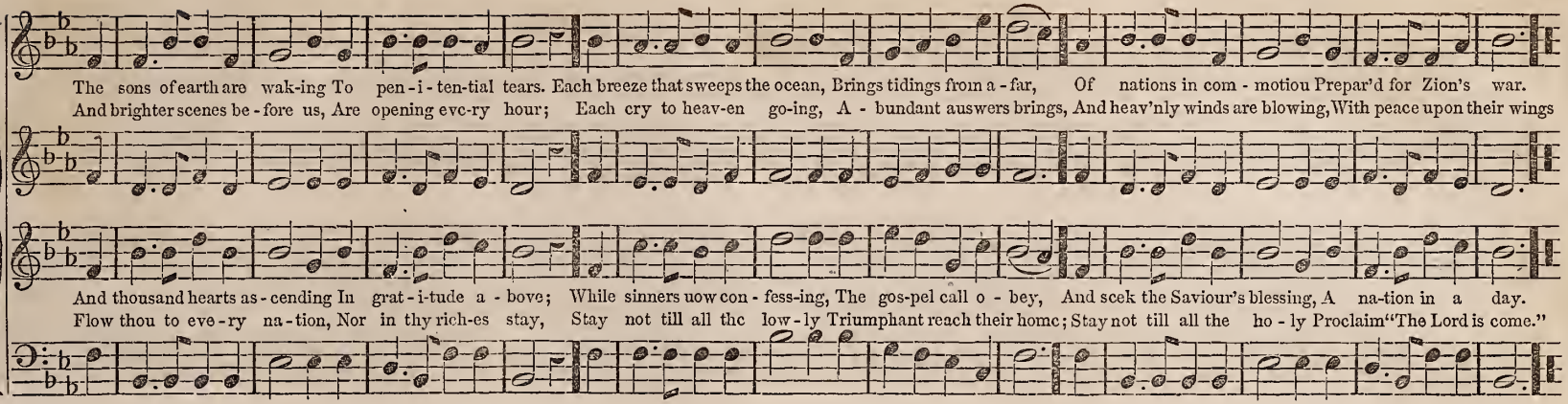

1. From Greenland's i-cy mountains, From India's choral strand, Where Afric's sunny fountains Roll down their golden sand; From ma - ny an an - cient riv - er,
2. What tho' the spi - cy breez-es Blow soft o'er Ceylon's isle, Tho' eve - ry prospect pleas - es, And on - ly man is vile; In vain with lav - ish kind-ness,
3. Shall we, whose souls are lighted By wisdom from on high, Shall we, to man be - night - ed The lamp of life de - ny? Sal - va - tion! oh, sal - va - tion!
4. Waft, waft, ye winds his sto - ry, And you, ye wa - ters roll, Till like a sea of glo - ry, It spreads from pole to pole: Till o'er our ransom'd na - ture,

GOODWIN. 7s & 6s. 3.

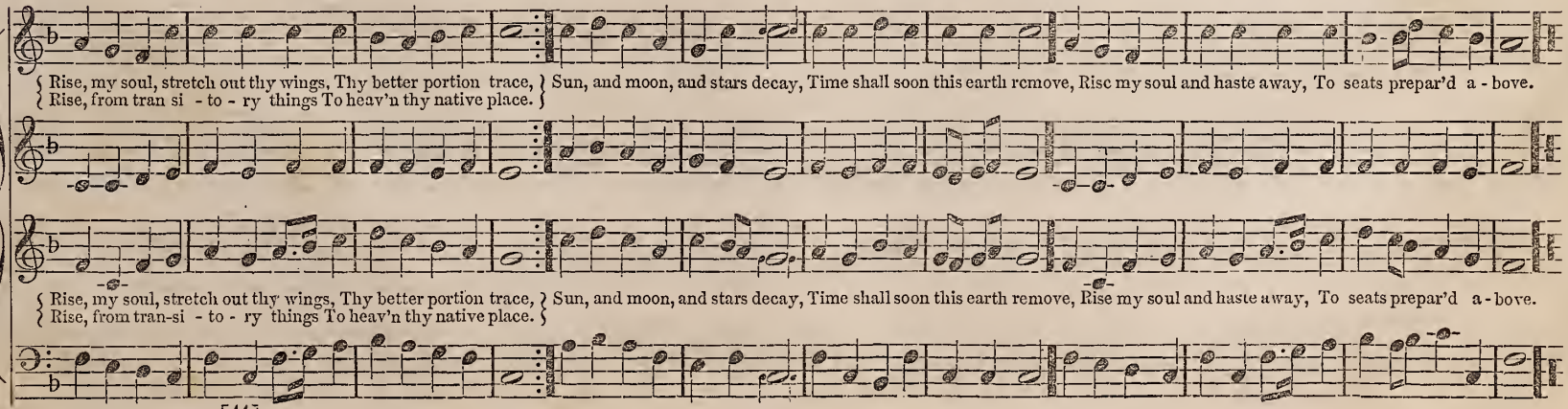
GEO. JAMES WEBB.

Moderato.


From many a palmy plain, They call us to de - liv - er Their land from error's chain.
The gifts of God are strown; The heathen in his blindness, Bows down to wood and stone.
The joyful sound proclaim, Till earth's re-mo - test na-tion Has learnt Mes-si-ah's name.
The Lamb for sinners slain, Re-deem-er, King, Cre-a - tor, Re-turns in bliss to reign.
1. The morning light is breaking, The darkness dis - ap - pears,
2. Rich dews of grace come o'er us, In many a gen-tle show'r,
3. See heath-en na-tions bending, Be-fore the God of love,
4. Blest riv - er of sal - va-tion, Pur-sue thy on-ward way,

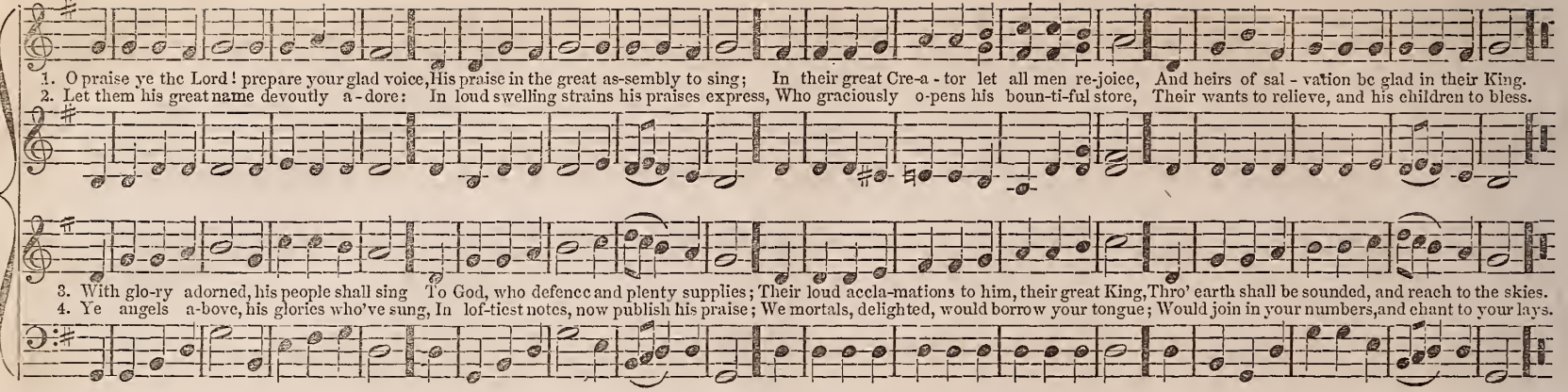

The sons of earth are wak-ing To pen-i-ten-tial tears. Each breeze that sweeps the ocean, Brings tidings from a-far, Of nations in com-motion Prepar'd for Zion's war.
And brighter scenes be-fore us, Are opening ev'c-ry hour; Each cry to heav-en go-ing, A-bundant answers brings, And heav'nly winds are blowing, With peace upon their wings
And thousand hearts as-cending In grat-i-tude a-bove; While sinners now con-fess-ing, The gos-pel call o-bey, And seek the Saviour's blessing, A na-tion in a day.
Flow thou to eve-ry na-tion, Nor in thy rich-es stay, Stay not till all the low-ly Triumphant reach their home; Stay not till all the ho-ly Proclaim "The Lord is come."

AMSTERDAM. 7s & 6s; or 7s, 6s, & 8 by the small notes. 2. DR. NARES.


{ Rise, my soul, stretch out thy wings, Thy better portion trace, } Sun, and moon, and stars decay, Time shall soon this earth remove, Rise my soul and haste away, To seats prepar'd a-bove.
{ Rise, from tran si-to-ry things To heav'n thy native place. }
{ Rise, my soul, stretch out thy wings, Thy better portion trace, } Sun, and moon, and stars decay, Time shall soon this earth remove, Rise my soul and haste away, To seats prepar'd a-bove.
{ Rise, from tran-si-to-ry things To heav'n thy native place. }

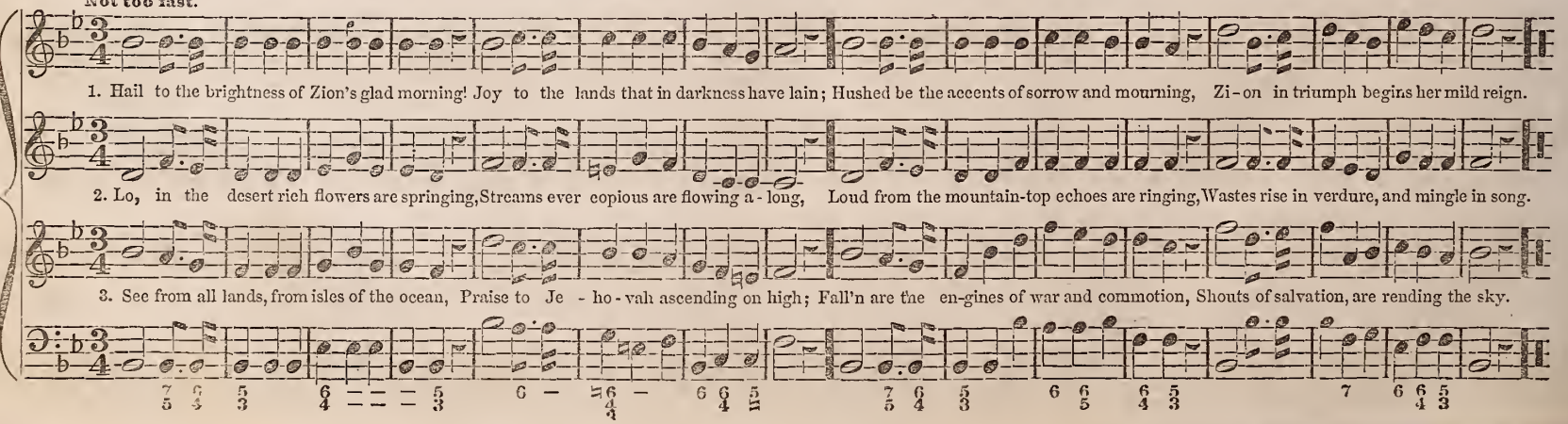
LYONS. 10s & 11s; or 5s & 6s. 2.

From HAYDN.


1. O praise ye the Lord! prepare your glad voice, His praise in the great as-sembly to sing; In their great Cre-a-tor let all men re-joice, And heirs of sal-vation be glad in their King.
2. Let them his great name devoutly a-dore: In loud swelling strains his praises express, Who graciously o-pens his boun-ti-ful store, Their wants to relieve, and his children to bless.
3. With glo-ry adorned, his people shall sing To God, who defence and plenty supplies; Their loud accla-mations to him, their great King, Thro' earth shall be sounded, and reach to the skies.
4. Ye angels a-bove, his glories who've sung, In lof-tiest notes, now publish his praise; We mortals, delighted, would borrow your tongue; Would join in your numbers, and chant to your lays.

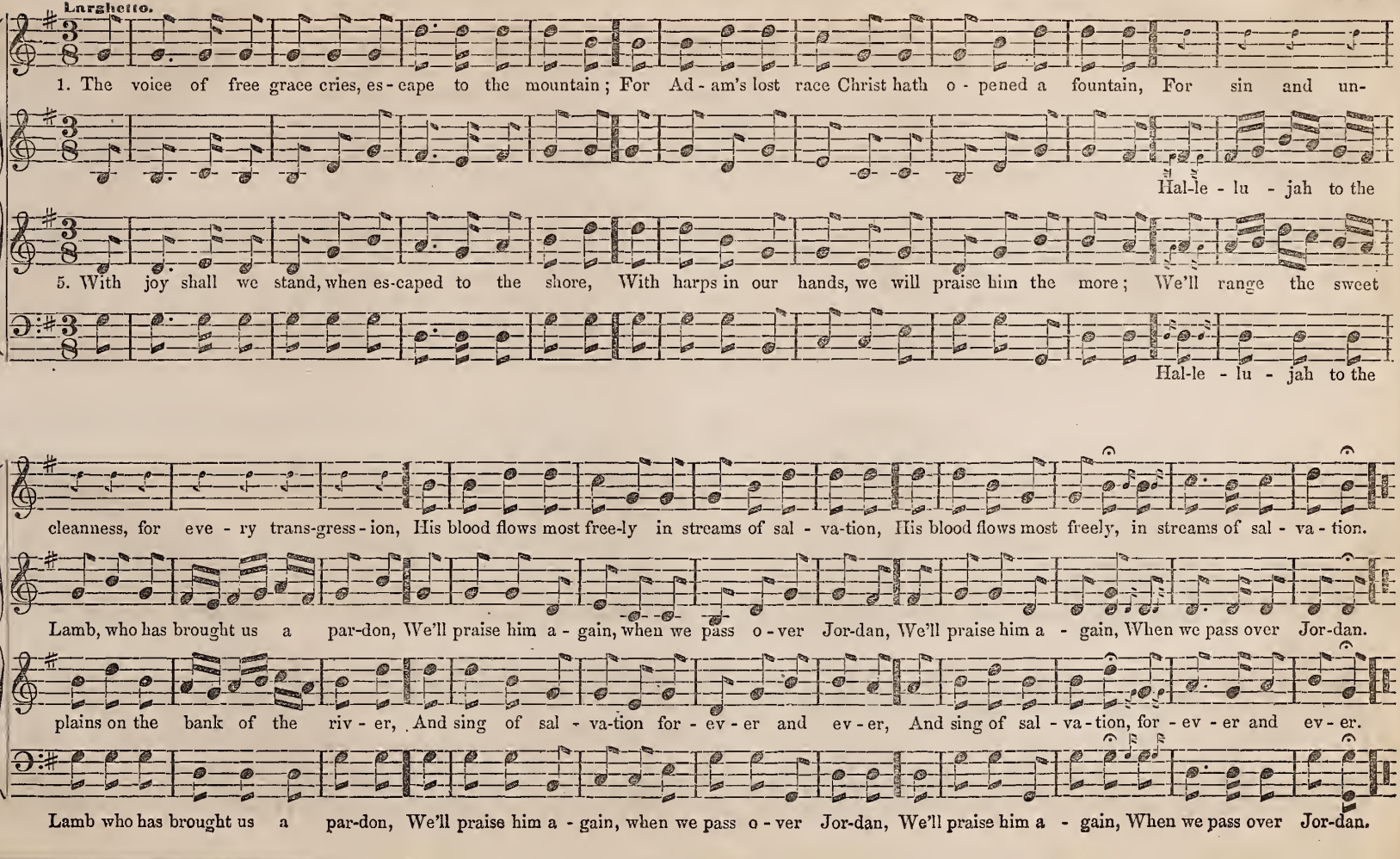
WESLEY. 10s & 11s.

L. MASON, 1830.

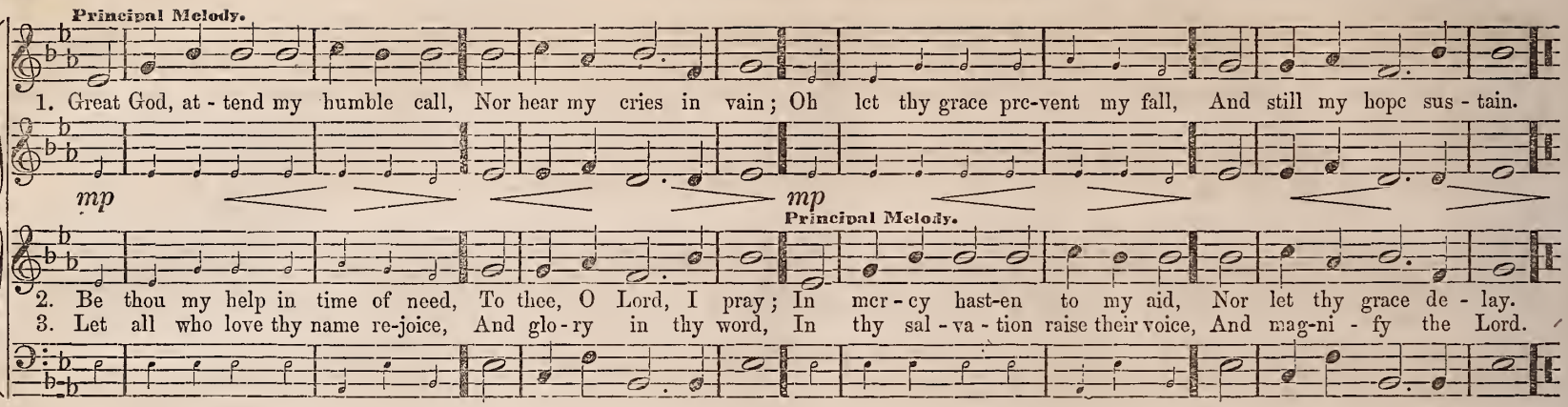

Not too fast.
1. Hail to the brightness of Zion's glad morning! Joy to the lands that in darkness have lain; Hushed be the accents of sorrow and mourning, Zi-on in triumph begins her mild reign.
2. Lo, in the desert rich flowers are springing, Streams ever copious are flowing a-long, Loud from the mountain-top echoes are ringing, Wastes rise in verdure, and mingle in song.
3. See from all lands, from isles of the ocean, Praise to Je-ho-vah ascending on high; Fall'n are the en-gines of war and commotion, Shouts of salvation, are rending the sky.

SCOTLAND. 12s.

Arranged from DR. CLARKE.

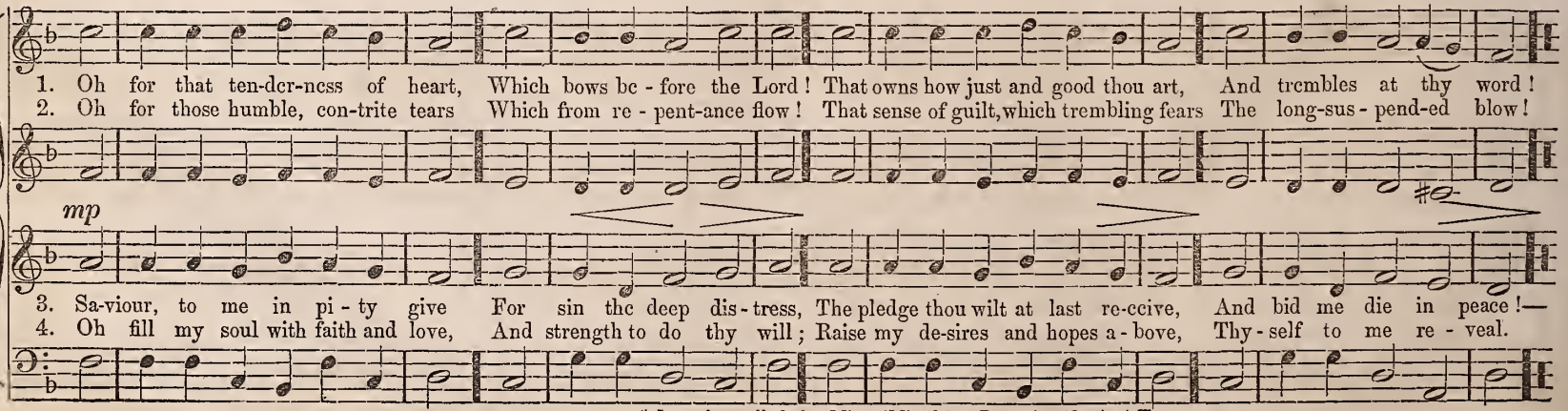

Larghetto.
1. The voice of free grace cries, es-cape to the mountain; For Ad-am's lost race Christ hath o-pened a fountain, For sin and un-
Hal-le-lu-jah to the
5. With joy shall we stand, when es-caped to the shore, With harps in our hands, we will praise him the more; We'll range the sweet
Hal-le-lu-jah to the
cleanness, for eve-ry trans-gress-ion, His blood flows most free-ly in streams of sal-va-tion, His blood flows most freely, in streams of sal-va-tion.
Lamb, who has brought us a par-don, We'll praise him a-gain, when we pass o-ver Jor-dan, We'll praise him a-gain, When we pass over Jor-dan.
plains on the bank of the riv-er, And sing of sal-va-tion for-ev-er and ev-er, And sing of sal-va-tion, for-ev-er and ev-er.
Lamb who has brought us a par-don, We'll praise him a-gain, when we pass o-ver Jor-dan, We'll praise him a-gain, When we pass over Jor-dan.

MARTYR. C. M. 2.

Arranged from Gregorian Tone v., by L. MASON, 1848.

Principal Melody.
1. Great God, at - tend my humble call, Nor hear my cries in vain; Oh let thy grace pre-vent my fall, And still my hope sus - tain.
mp
mp
Principal Melody.
2. Be thou my help in time of need, To thee, O Lord, I pray; In mer - cy hast-en to my aid, Nor let thy grace de - lay.
3. Let all who love thy name re-joice, And glo - ry in thy word, In thy sal - va - tion raise their voice, And mag-ni - fy the Lord.

EUSEBIUS. C. M. 2.

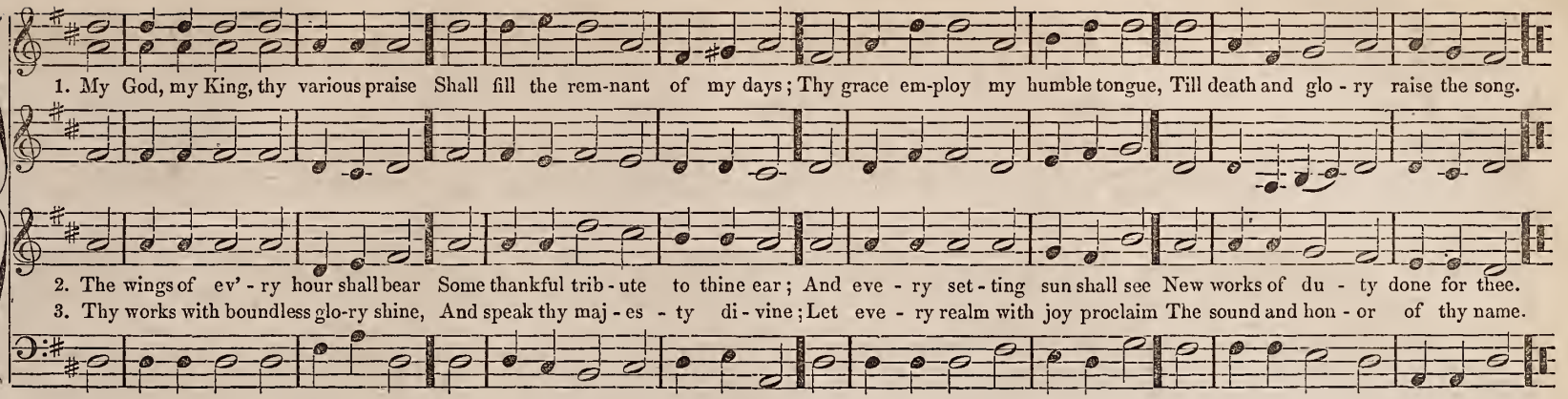
Arranged from Gregorian Tone viii.* by L. MASON, 1848.


1. Oh for that ten-der-ness of heart, Which bows be - fore the Lord! That owns how just and good thou art, And trembles at thy word!
2. Oh for those humble, con-trite tears Which from re - pent-ance flow! That sense of guilt, which trembling fears The long-sus - pend-ed blow!
mp
3. Sa-viour, to me in pi - ty give For sin the deep dis - tress, The pledge thou wilt at last re-ceive, And bid me die in peace!—
4. Oh fill my soul with faith and love, And strength to do thy will; Raise my de-sires and hopes a - bove, Thy - self to me re - veal.

* Irregular, called also Mista (Mixed,) or Peregrina (foreign) Tone.

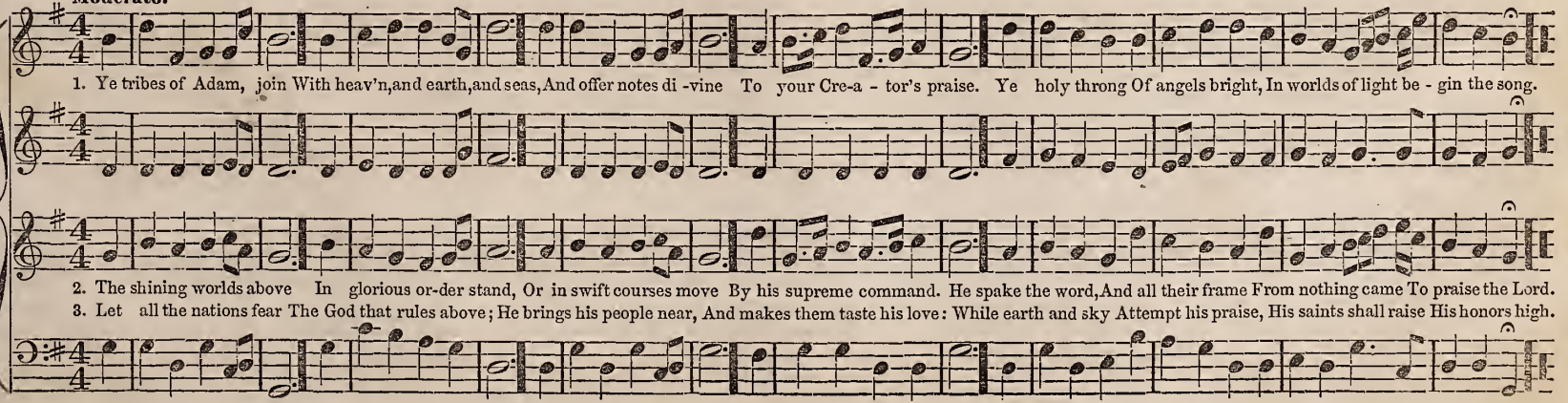
APPLETON. L. M. 2.

From a Chant by DR. RANDALL.

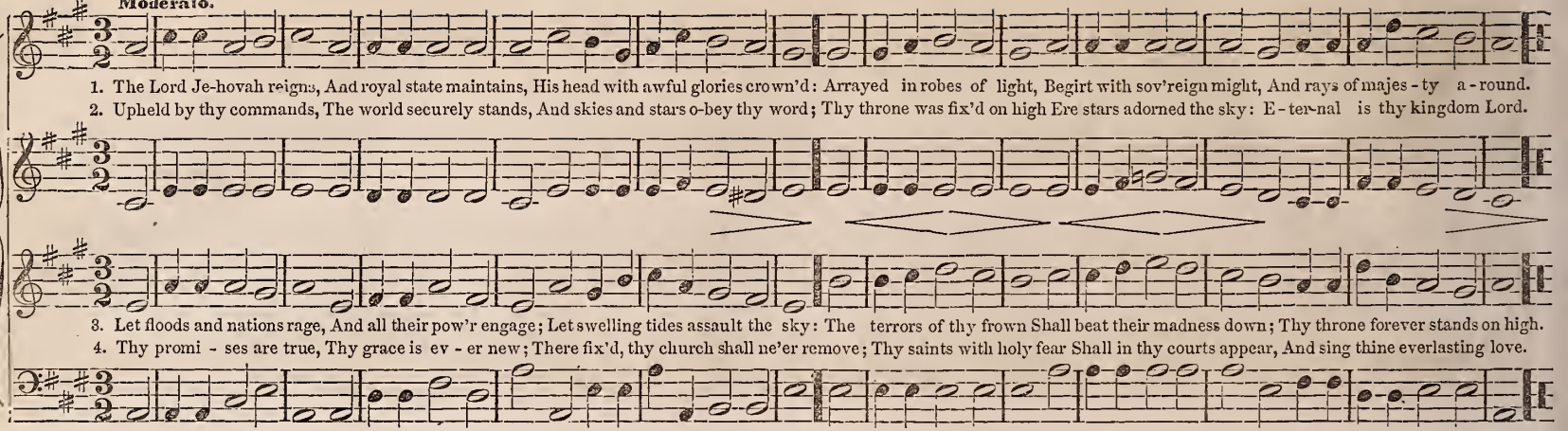

1. My God, my King, thy various praise Shall fill the rem-nant of my days; Thy grace em-ploy my humble tongue, Till death and glo - ry raise the song.
2. The wings of ev' - ry hour shall bear Some thankful trib - ute to thine ear; And eve - ry set - ting sun shall see New works of du - ty done for thee.
3. Thy works with boundless glo-ry shine, And speak thy maj - es - ty di - vine; Let eve - ry realm with joy proclaim The sound and hon - or of thy name.

BETHESDA. H. M. 3.

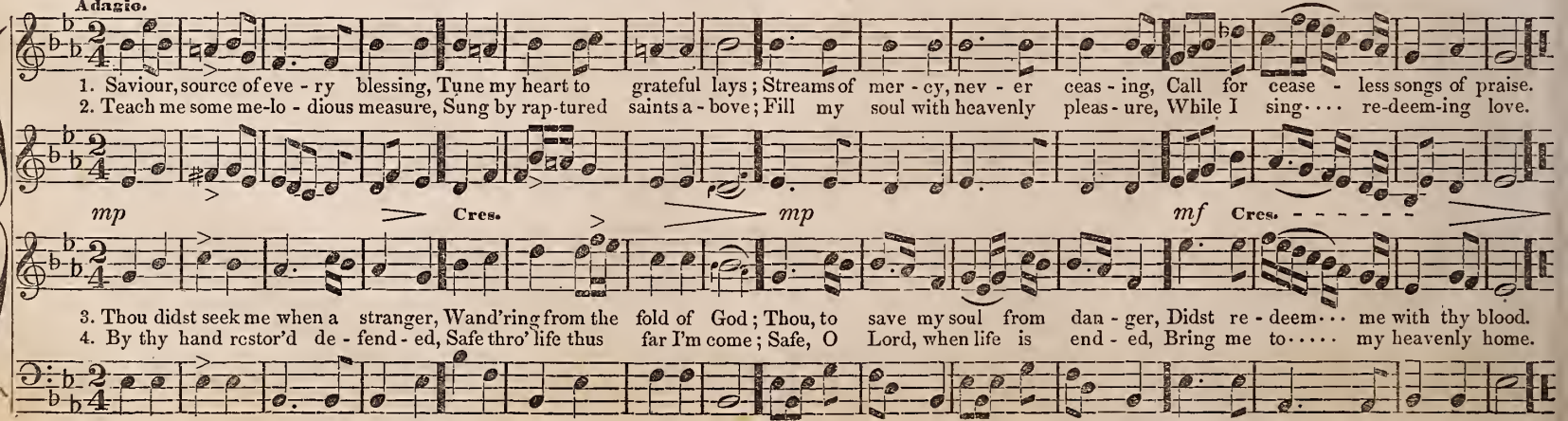
DR. GREEN.

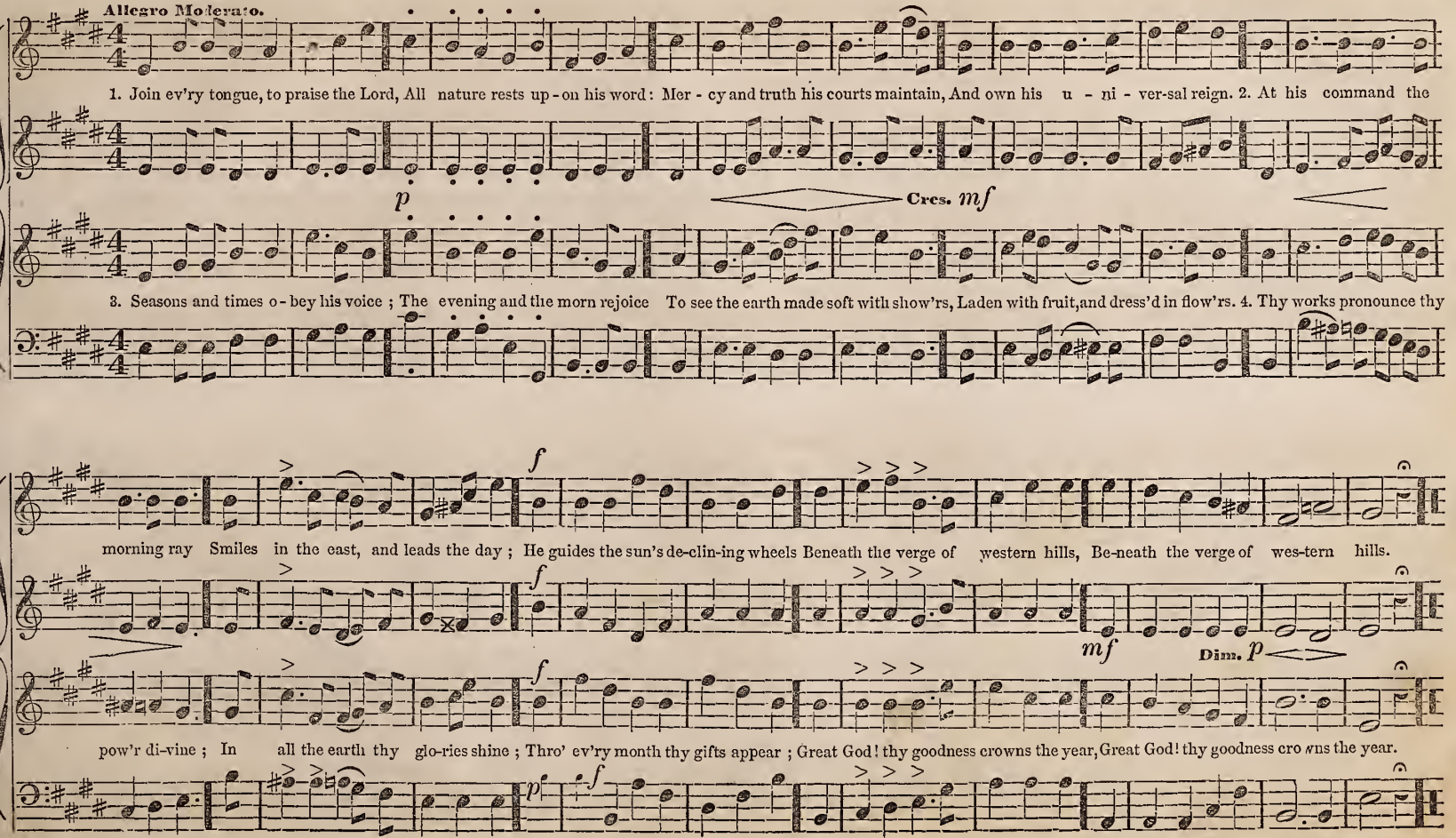

Moderato.
1. Ye tribes of Adam, join With heav'n, and earth, and seas, And offer notes di -vine To your Cre-a - tor's praise. Ye holy throng Of angels bright, In worlds of light be - gin the song.
2. The shining worlds above In glorious or-der stand, Or in swift courses move By his supreme command. He spake the word, And all their frame From nothing came To praise the Lord.
3. Let all the nations fear The God that rules above; He brings his people near, And makes them taste his love: While earth and sky Attempt his praise, His saints shall raise His honors high.

JERROD. S. P. M. 2.

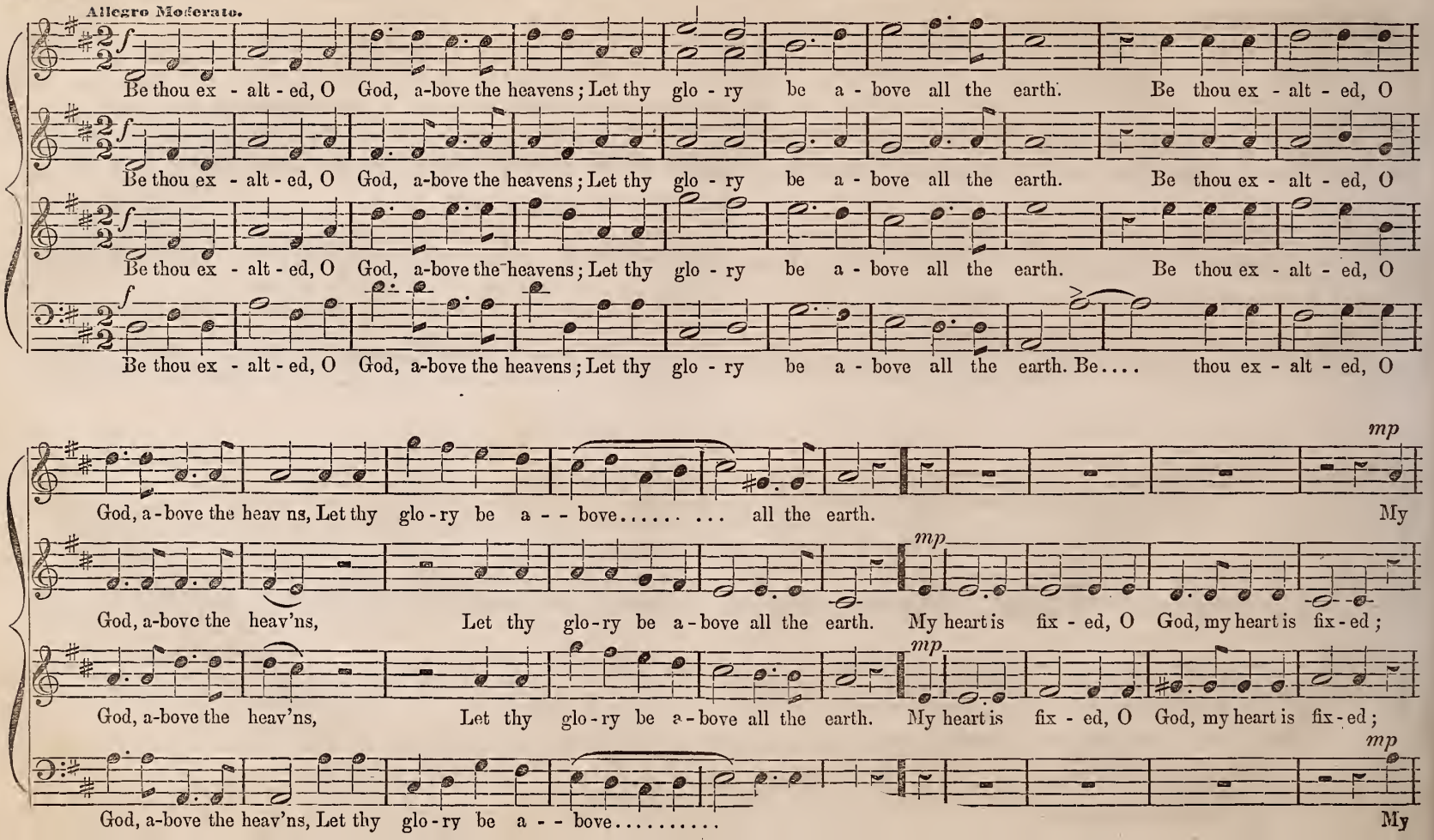
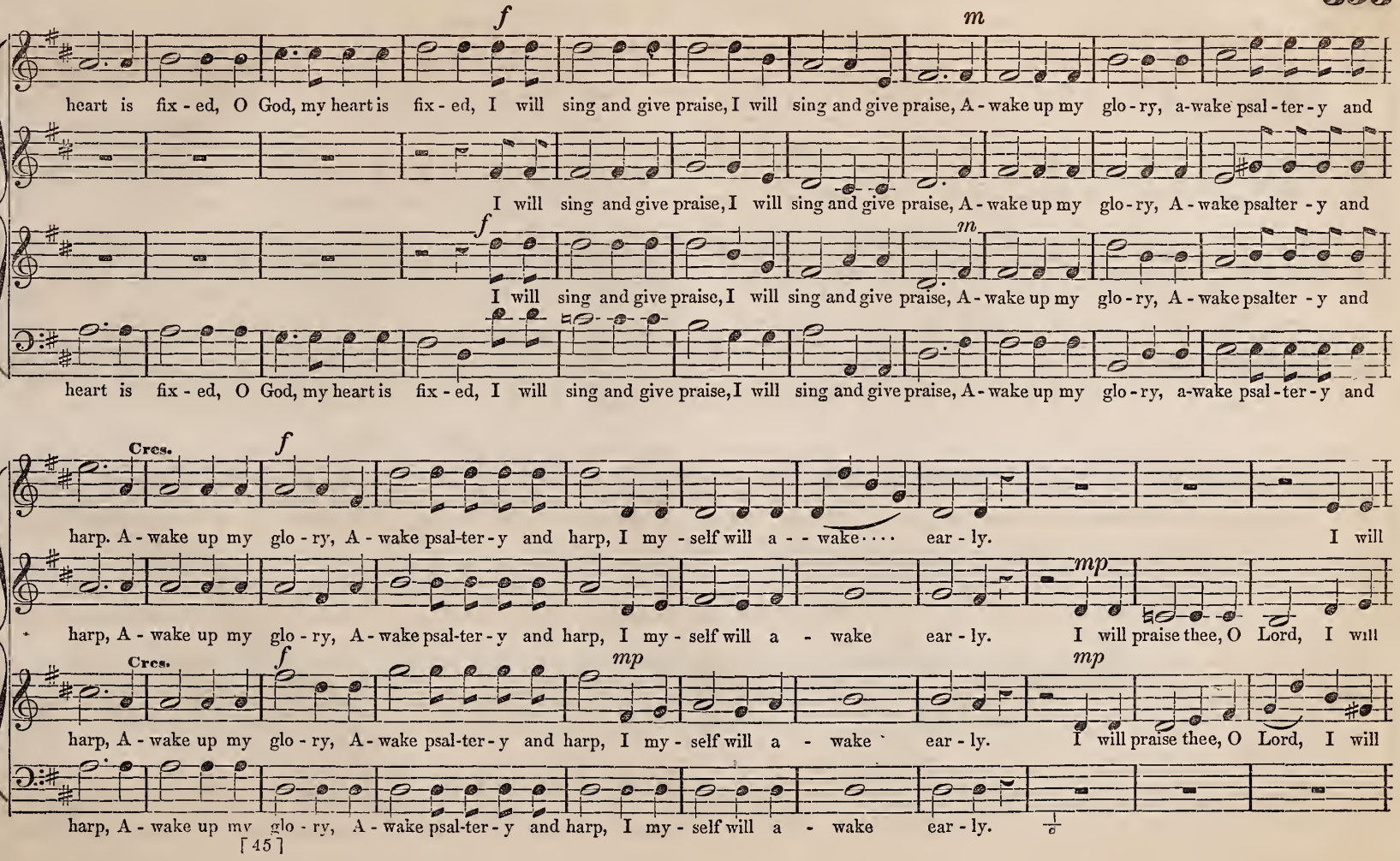

Moderato.
1. The Lord Je-hovah reigns, And royal state maintains, His head with awful glories crown'd: Arrayed in robes of light, Begirt with sov'reign might, And rays of majes-ty a-round.
2. Upheld by thy commands, The world securely stands, And skies and stars o-bey thy word; Thy throne was fix'd on high Ere stars adorned the sky: E-ter-nal is thy kingdom Lord.
3. Let floods and nations rage, And all their pow'r engage; Let swelling tides assault the sky: The terrors of thy frown Shall beat their madness down; Thy throne forever stands on high.
4. Thy promi-ses are true, Thy grace is ev-er new; There fix'd, thy church shall ne'er remove; Thy saints with holy fear Shall in thy courts appear, And sing thine everlasting love.

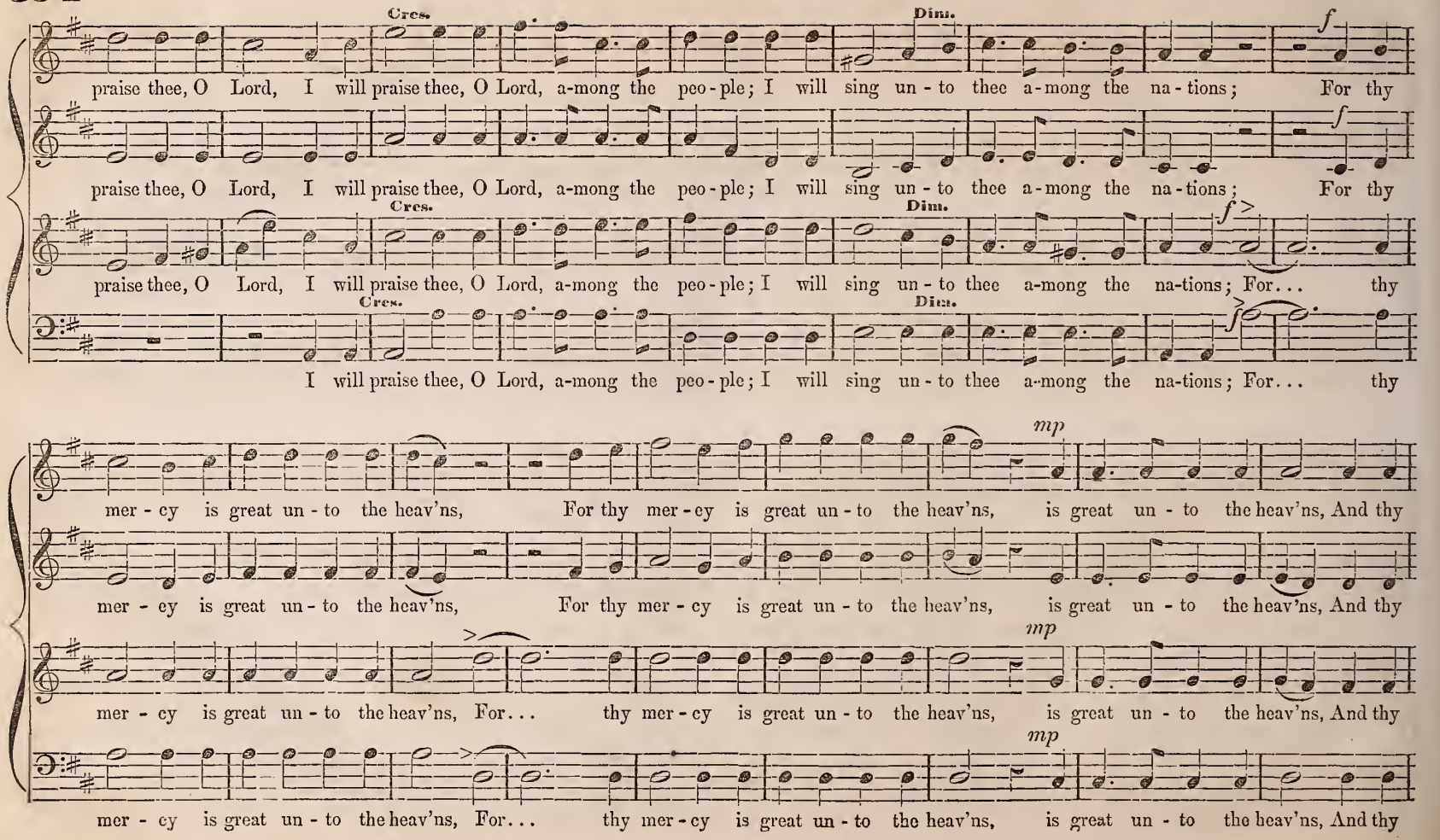
BETAH. 8s & 7s.

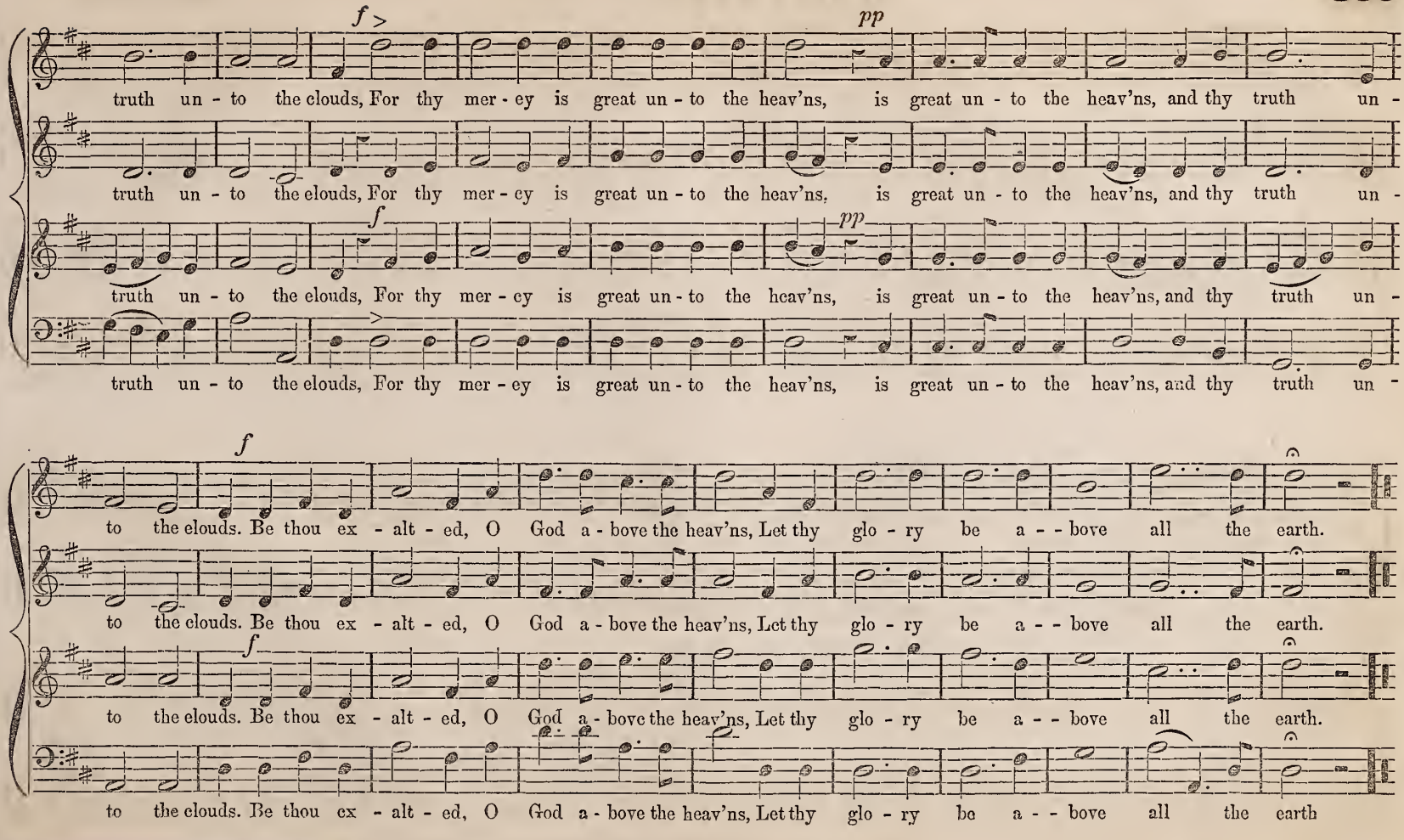
C. von WEBER.

Adagio.
1. Saviour, source of eve-ry blessing, Tune my heart to grateful lays; Streams of mer-cy, nev-er ceas-ing, Call for cease-less songs of praise.
2. Teach me some me-lo-dious measure, Sung by rap-tured saints a-bove; Fill my soul with heavenly pleas-ure, While I sing···· re-deem-ing love.
mp
Cres.
mp
mf
Cres.
3. Thou didst seek me when a stranger, Wand'ring from the fold of God; Thou, to save my soul from dan-ger, Didst re-deem··· me with thy blood.
4. By thy hand restor'd de-fend-ed, Safe thro' life thus far I'm come; Safe, O Lord, when life is end-ed, Bring me to····· my heavenly home.

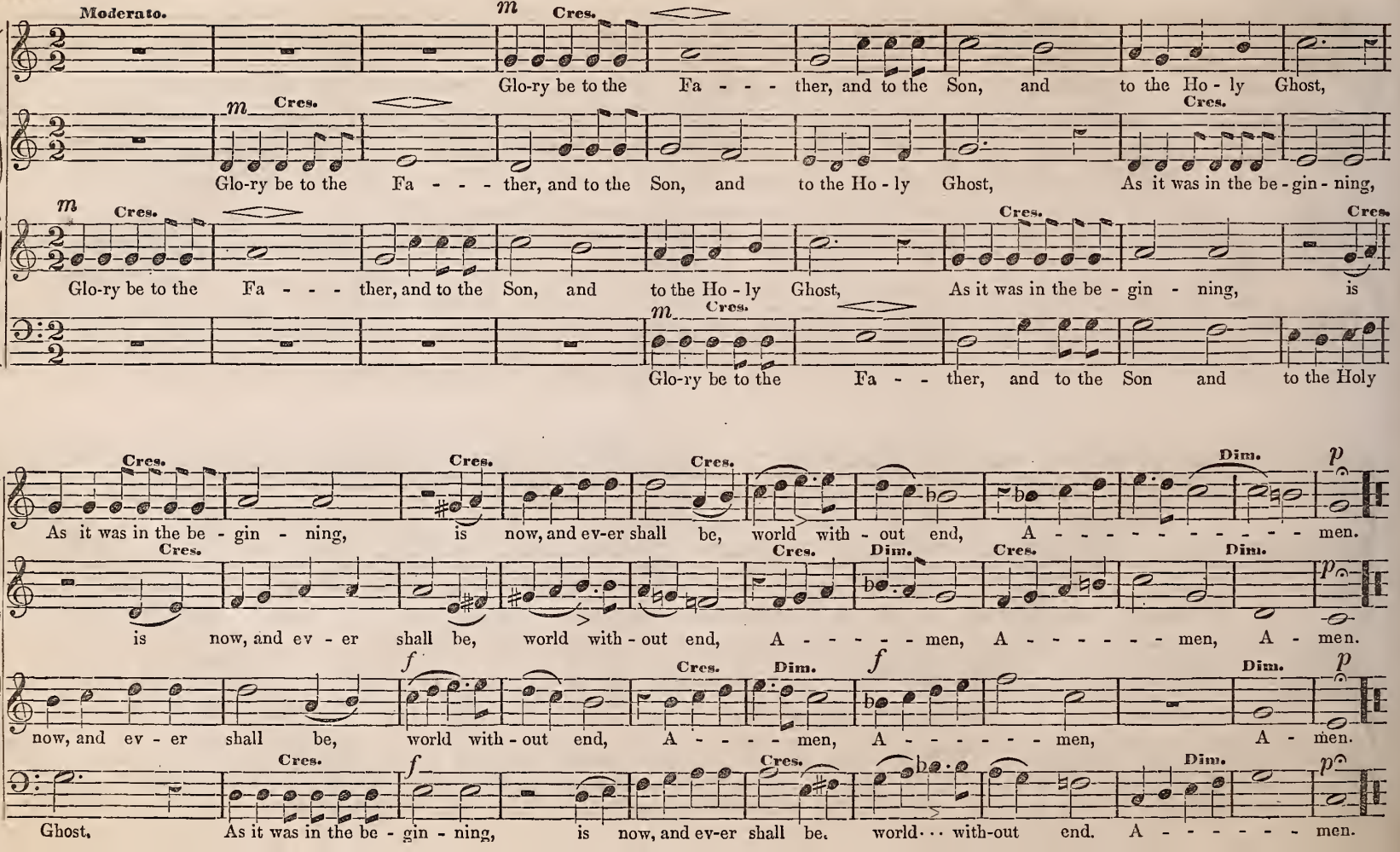

Allegro Moderato.
1. Join ev'ry tongue, to praise the Lord, All nature rests up - on his word: Mer - cy and truth his courts maintain, And own his u - ni - ver-sal reign. 2. At his command the
p
Cres. mf
3. Seasons and times o - bey his voice ; The evening and the morn rejoice To see the earth made soft with show'rs, Laden with fruit, and dress'd in flow'rs. 4. Thy works pronounce thy
f
morning ray Smiles in the east, and leads the day ; He guides the sun's de-clin-ing wheels Beneath the verge of western hills, Be-neath the verge of wes-tern hills.
f
mf
Dim. p
pow'r di-vine ; In all the earth thy glo-ries shine ; Thro' ev'ry month thy gifts appear ; Great God! thy goodness crowns the year, Great God! thy goodness cro wns the year.
p
f

CHORUS-ANTHEM. "Be thou exalted, O God, above the heavens." Ps. 57. AUGUST KREISSMAN.


Allegro Moderato.
Be thou ex - alt - ed, O God, a-bove the heavens; Let thy glo - ry be a - bove all the earth. Be thou ex - alt - ed, O
Be thou ex - alt - ed, O God, a-bove the heavens; Let thy glo - ry be a - bove all the earth. Be thou ex - alt - ed, O
Be thou ex - alt - ed, O God, a-bove the heavens; Let thy glo - ry be a - bove all the earth. Be thou ex - alt - ed, O
Be thou ex - alt - ed, O God, a-bove the heavens; Let thy glo - ry be a - bove all the earth. Be.... thou ex - alt - ed, O
mp
God, a-bove the heav'ns, Let thy glo-ry be a - - bove..... ... all the earth. My
mp
God, a-bove the heav'ns, Let thy glo-ry be a-bove all the earth. My heart is fix - ed, O God, my heart is fix-ed;
mp
God, a-bove the heav'ns, Let thy glo-ry be a-bove all the earth. My heart is fix - ed, O God, my heart is fix-ed;
mp
God, a-bove the heav'ns, Let thy glo-ry be a - - bove..... My

f
m
heart is fix - ed, O God, my heart is fix - ed, I will sing and give praise, I will sing and give praise, A - wake up my glo - ry, a-wake psal - ter - y and
I will sing and give praise, I will sing and give praise, A - wake up my glo - ry, A - wake psalter - y and
f
m
I will sing and give praise, I will sing and give praise, A - wake up my glo - ry, A - wake psalter - y and
heart is fix - ed, O God, my heart is fix - ed, I will sing and give praise, I will sing and give praise, A - wake up my glo - ry, a-wake psal - ter - y and
Cres.
f
harp. A - wake up my glo - ry, A - wake psal-ter - y and harp, I my - self will a - - wake · · · · ear - ly. I will
mp
harp, A - wake up my glo - ry, A - wake psal-ter - y and harp, I my - self will a - wake ear - ly. I will praise thee, O Lord, I will
Cres.
f
mp
mp
harp, A - wake up my glo - ry, A - wake psal-ter - y and harp, I my - self will a - wake ear - ly. I will praise thee, O Lord, I will
harp, A - wake up my glo - ry, A - wake psal-ter - y and harp, I my - self will a - wake ear - ly.


Cres.
Dim.
f
praise thee, O Lord, I will praise thee, O Lord, a-mong the peo-ple; I will sing un-to thee a-mong the na-tions; For thy
praise thee, O Lord, I will praise thee, O Lord, a-mong the peo-ple; I will sing un-to thee a-mong the na-tions; For thy
Cres.
Dim.
f
praise thee, O Lord, I will praise thee, O Lord, a-mong the peo-ple; I will sing un-to thee a-mong the na-tions; For... thy
Cres.
Dim.
I will praise thee, O Lord, a-mong the peo-ple; I will sing un-to thee a-mong the na-tions; For... thy
mp
mer-cy is great un-to the heav'ns, For thy mer-cy is great un-to the heav'ns, is great un-to the heav'ns, And thy
mer-cy is great un-to the heav'ns, For thy mer-cy is great un-to the heav'ns, is great un-to the heav'ns, And thy
mp
mer-cy is great un-to the heav'ns, For... thy mer-cy is great un-to the heav'ns, is great un-to the heav'ns, And thy
mp
mer-cy is great un-to the heav'ns, For... thy mer-cy is great un-to the heav'ns, is great un-to the heav'ns, And thy


f
pp
truth un - to the clouds, For thy mer - cy is great un - to the heav'ns, is great un - to the heav'ns, and thy truth un -
truth un - to the clouds, For thy mer - cy is great un - to the heav'ns, is great un - to the heav'ns, and thy truth un -
truth un - to the clouds, For thy mer - cy is great un - to the heav'ns, is great un - to the heav'ns, and thy truth un -
truth un - to the clouds, For thy mer - cy is great un - to the heav'ns, is great un - to the heav'ns, and thy truth un -
f
to the clouds. Be thou ex - alt - ed, O God a - bove the heav'ns, Let thy glo - ry be a - - bove all the earth.
to the clouds. Be thou ex - alt - ed, O God a - bove the heav'ns, Let thy glo - ry be a - - bove all the earth.
to the clouds. Be thou ex - alt - ed, O God a - bove the heav'ns, Let thy glo - ry be a - - bove all the earth.
to the clouds. Be thou ex - alt - ed, O God a - bove the heav'ns, Let thy glo - ry be a - - bove all the earth

GLORIA PATRI.

Moderato.
m Cres.
Glo-ry be to the Fa - - - ther, and to the Son, and to the Ho - ly Ghost,
Glo-ry be to the Fa - - - ther, and to the Son, and to the Ho - ly Ghost, As it was in the be - gin - ning,
Glo-ry be to the Fa - - - ther, and to the Son, and to the Ho - ly Ghost, As it was in the be - gin - ning, is
Glo-ry be to the Fa - - - ther, and to the Son and to the Holy
As it was in the be - gin - ning, is now, and ev-er shall be, world with - out end, A - - - - - - - - men.
is now, and ev - er shall be, world with - out end, A - - - - men, A - - - - - - men, A - men.
now, and ev - er shall be, world with - out end, A - - - - men, A - - - - - - men, A - men.
Ghost, As it was in the be - gin - ning, is now, and ev-er shall be, world · · with-out end. A - - - - - - men.

EXPLANATIONS AND DIRECTIONS.

In chanting be careful of these two things; the *delivery of the tone*, and the *utterance of the words:* or, of the use of the *vocal organs*, and of the *articulating organs*.

The tone should be carefully produced, and carefully sustained. As a general thing, it should be continuous, without break, or interruption. In connection with the tone, the words should be pronounced with as much distinctness as is possible, so that one may not only know what he says himself, but be understood also by others.

The words uttered in connection with the *Chanting notes* should not be hurried, but time should be taken, as in declamation, for a deliberate, dignified, and appropriate utterance.

The words uttered in connection with the *Cadences* should not be prolonged or drawled; but the same speed of utterance should be kept up, as nearly as circumstances will permit, throughout the chant.

Let the delivery of the voice, and the utterance of the words, approximate more to the declamatory or speaking manner, than to the *cantabile*, or singing style. The latter does not properly belong to chanting. Do not omit, or clip, or run together, the little words, or syllables, but speak each one clearly and distinctly.

If a psalm, containing an unequal number of verses, is sung to a double chant, the latter half of the chant should be repeated for the last verse.

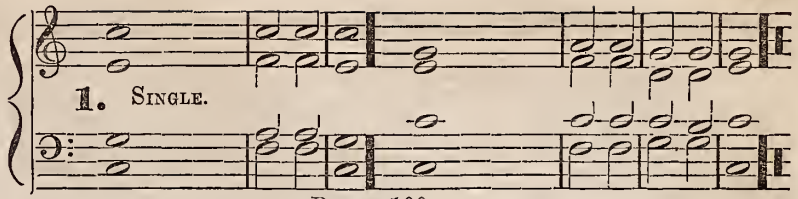
It is recommended that the first part of the GLORIA PATRI, be sung in unison, resuming the harmony parts at the words "As it was in the beginning."

The bars in the *psalms* correspond to the bars in the *chants*.

The dash (——) signifies that the word is to be continued.

Dots (··) show the application of the words to the notes when more than two syllables occur in the same measure.

The organ accompaniment in chanting should be, in general, after the most *legato* manner. The organist should be watchful of the words, and move carefully with the singers. It is not an easy thing to accompany a chant or a metrical tune well, and we want for both purposes, such organists as Rev. Mr. Havergal describes, "*organists who have*" not only fingers, but "*souls*."

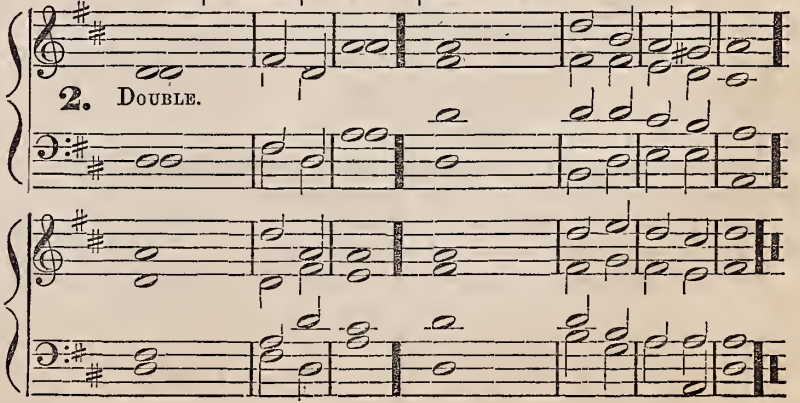


PSALM 100.

1. Make a joyful noise unto the Lord, | all ye | lands;
   Serve the Lord with gladness, come before his | presence | with a | song.
2. Know ye that the Lord, | he is | God;
   It is he that hath made us, and not we ourselves; we are his people and the | sheep of | his— | pasture.
3. Enter into his gates with thanksgiving, and into his | courts with | praise;
   Be thankful unto him, and | bless— | his— | name.
4. For the Lord is good, his mercy is | ever- | lasting;
   And his truth endureth to | all— | gen-er- | ations.

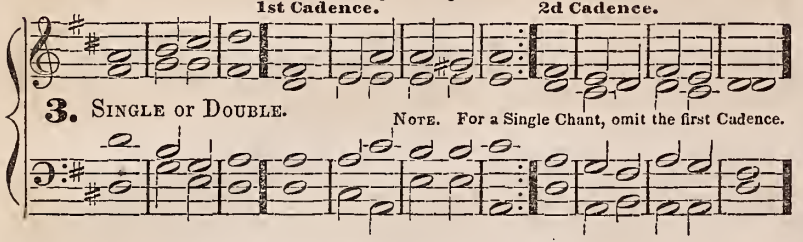
GLORIA PATRI.

Glory be to the Father, and | to the | Son,
And | to the | Holy | Ghost;
As it was in the beginning, is now, and | ever | shall be,
World | without | end. A- | men.



CANTICLES OF THE PROTESTANT EPISCOPAL CHURCH.

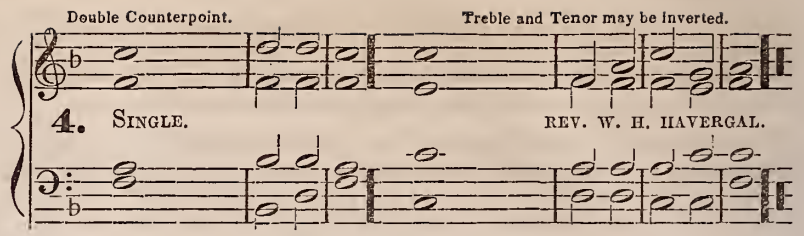
Morning Prayer.



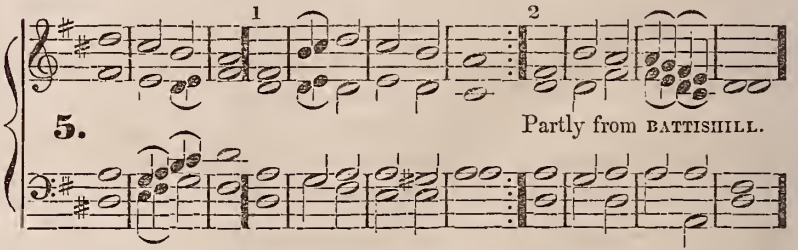
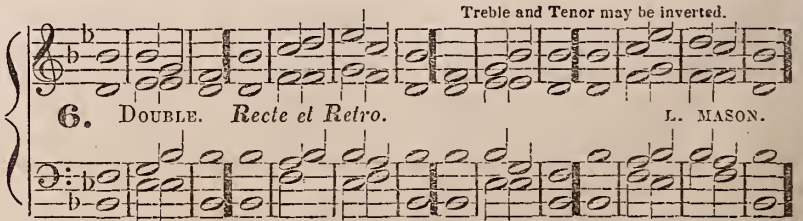
Venite, Exultemus Domino. Ps. 95.

1. O come, let us sing un- | to the | Lord :
   Let us heartily re-joice in the | strength of | our sal- | vation.
2. Let us come before his pre-sence | with thanks- | giving ;
   And show our-selves | glad in | him with | psalms.
3. For the Lord is a | great— | God ;
   And a great | King a- | bove all | gods.
4. In *his* hand are all the cor-ners | of the | earth ;
   And the strength of the | hills is | his— | also.
5. The sea is his, | and he | made it ;
   And *his* hands pre- | par-ed | the dry | land.
6. O come, let us wor-ship, | and fall | down ;
   And kneel be- | fore the | Lord our | Maker.
7. For he is the | Lord our | God.
   And we are the people of his pas-ture, and the | sheep of | his— | hand.
8. O worship the Lord in the | beauty ·· of | holiness ;
   Let the whole earth | stand in | awe of | him.
9. For he cometh, for he com-eth to | judge the | earth ;
   And with righteousness to judge the world, and the | people | with his | truth.

Gloria Patri.

Glory be to the Fa-ther, and | to the | Son,
And | to the | Holy | Ghost ;
As it was in the beginning, is now, and | ever | shall be,
World | without | end. A- | men.

Jubilate Deo. Ps. 100.

1. O be joyful in the Lord, | all ye | lands ;
   Serve the Lord with gladness, and come before his | presence | with a | song.
2. Be ye sure that the Lord he is God ; it is he that hath made us and not | we
   our- | selves ;
   We are his people, and the | sheep of | his— | pasture.
3. O go your way into his gates with thanksgiving, and into his | courts with |
   Be thankful unto him, and | speak good | of his | name. [praise.
4. For the Lord is gracious, his mercy is | ev-er- | lasting ;
   And his truth endureth from gener- | ation to | gen-er- | ation.



Gloria in Excelsis. *

1. *f* { *Chant No. 7, first Ending.* Glory be to | God on | high;
   p And on earth | peace, good | will towards | men.

2. *f* We praise thee, we bless thee, we | worship | thee,
   { *Repeat the first strain for the next line.* We glorify thee, we give thanks to thee for | thy great | glory; :
   p O Lord God, heavenly King, | God the | Father..Al- | mighty.

3. *mp* O Lord, the only begotten Son, | Jesus | Christ;
   p { *Repeat the first strain for the next line.* O Lord God, Lamb of God, Son of the Father, that takest away the | sins..of the | world, :
   p Have | merey | upon | us.

4. *mp* Thou that takest away the | sins..of the | world,
   p Have | merey | upon | us.

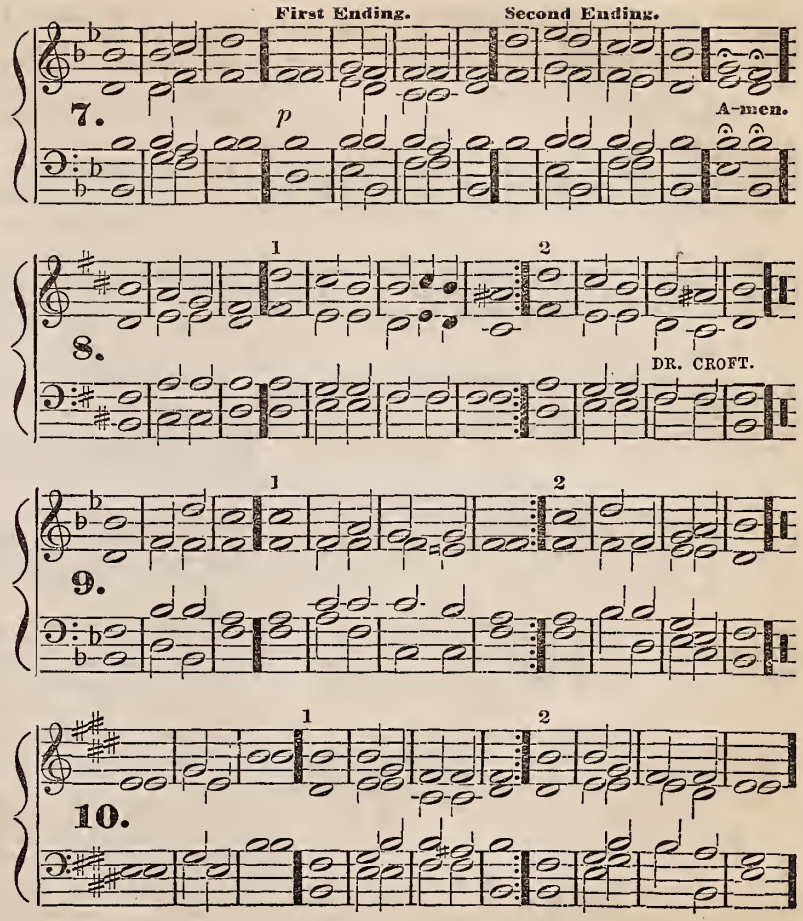
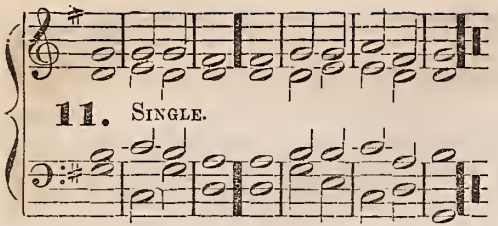
5. *mp* Thou that takest away the | sins .of the | world,
   pp Re- | eeive | our— | prayer.

6. *mp* Thou that sittest at the right hand of | God the | Father,
   p Have | merey | upon | us.

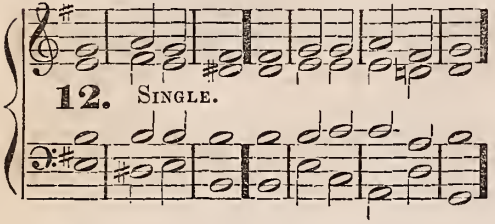
7. *f* { *Chant No. 7, second ending.* For thou | only art | holy,
   Thou | only | art the | Lord.

8. *f* Thou only, O Christ, with the | Holy | Ghost,
   Art most high in the glory of | God the | Fa— | ther.

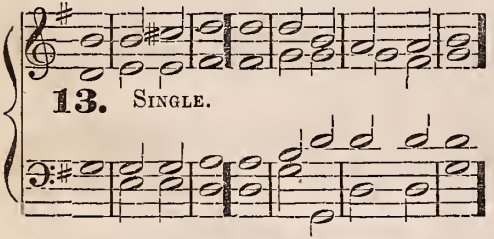
---

* *This doxology is sometimes called the "Angelic Hymn," because it begins with the song of the angels at Bethlehem. The latter portion of it is ascribed to Telesphorus, about A. D.* 139. *"In the Eastern Church," says Palmer, "this hymn is more than* 1500 *years old, and the Church of England has used it for about* 1200 *years.*



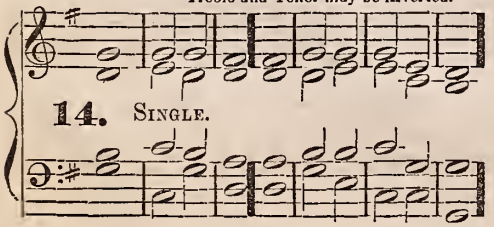
11. SINGLE.



12. SINGLE.



13. SINGLE.

Treble and Tenor may be inverted.

14. SINGLE.

*Te Deum Laudamus.**

Chant No. 11.

1. We praise thee, O God, we aeknowledge thee to | be the | Lord ;
   All the earth doth worship thee, the | Father | ev-er- | lasting.
2. To thee all angels ery aloud, the heavens and all the | powers there- | in.
   To thee eherubim, and seraphim, eon- | tinual- | ly do | ery.

Chant No. 12.

3. Holy, holy, holy Lord God of | Sab-a- | oth ;
   Heaven and earth are full of the majesty | of thy | glo- | ry.

Chant No. 13.

4. The glorious eompany of the Apostles | praise— | thee,
   Repeat the same strain for this line.
   The goodly fellowship of the prophets | praise— thee,
   Repeat the same strain again for this line.
   The noble army of martyrs | praise— | thee,
   The holy ehurch throughout all the | world ·· doth ae- | knowledge | thee.

Chant No. 11.

5. The Father, of an infinite majesty, thine adorable, true, and | only | Son.
   Al-so, the | Holy | Ghost, the | Comforter.
6. Thou art the King of glory | O— | Christ,
   Thou art the everlasting | Son ·· of the | Fa— | ther.

* *This celebrated hymn is said to have been written by St. Ambrose, on occasion of the baptism of St. Augustine. By others, it is ascribed to St. Nicetius, Bishop of Triers, who flourished about A. D. 535, nearly one hundred years after the death of St. Ambrose.*

"Whoever was the author of the Te Deum, *its excellence," says Wheatley, "is surpassed by no human composition. Indeed, the composition alone is human the materials are of divine original."*

Chant No. 12.

7. When thou tookest upon thee to deliver man, thou didst humble thyself to be | born ·· of a | virgin.
   When thou hadst overeome the sharpness of death, thou didst open the kingdom of | heaven to | all be- | lievers.

Chant No. 13.

8. Thou sittest at the right hand of God, in the | glory ·· of the | Father,
   We believe that thou shalt | eome to | be our | judge.

Chant No. 11.

9. We therefore pray thee, help thy servants, whom thou hast redeemed with thy | precious|blood,
   Make them to be numbered with thy saints, in | glory | ever- | lasting.

Chant No. 12.

10. O Lord, save thy people, and | bless thine | heritage,
    Govern them and | lift them | up for- | ever.

Chant No. 13.

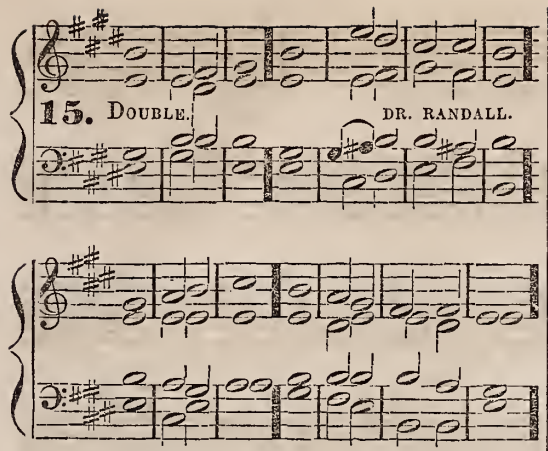
11. Day by day we | magni-fy | thee :
    And we worship thy | name ·· ever | world ·· without | end.

Chant No. 12.

12. Vouehsafe, O Lord, to keep us this day | without | sin,
    O Lord, have mercy upon us, have | merey | upon | us.

Chant No. 14.

13. O Lord, let thy merey be upon us, as our | trust ·· is in | thee,
    O Lord, in thee have I trusted, let me | never | be con- | founded.

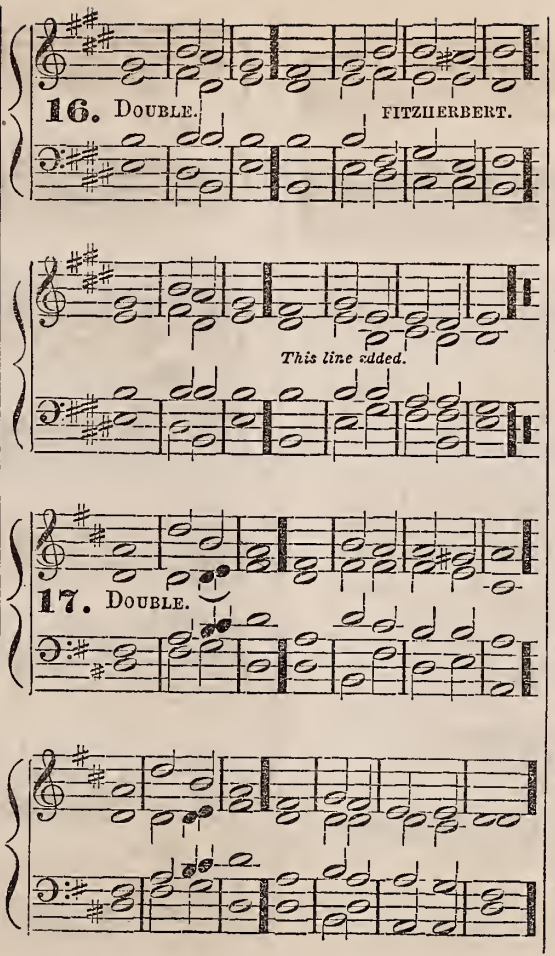
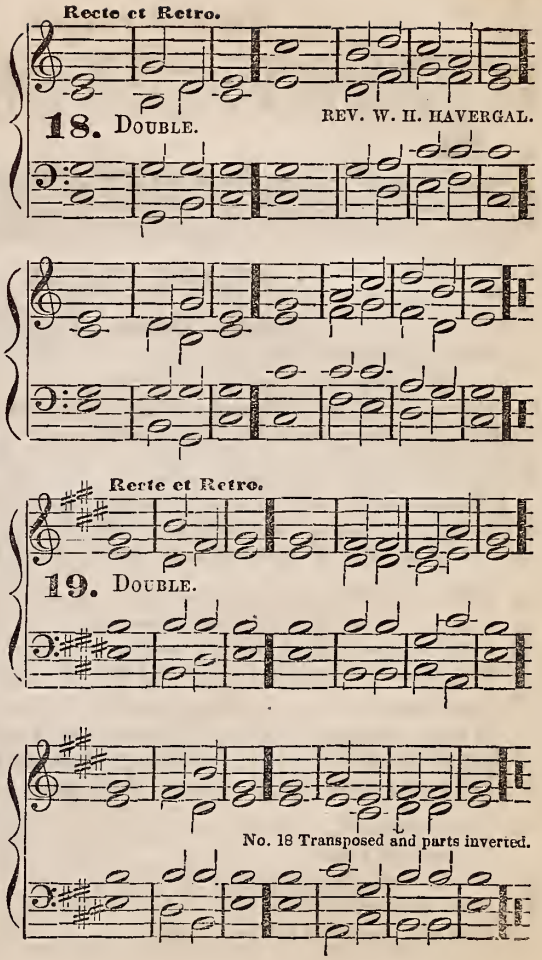


Benedictus. Luke i. 68.

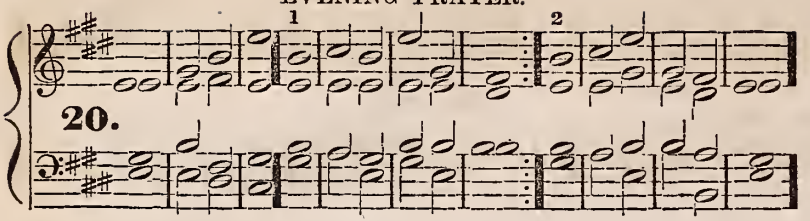
1. Blessed be the Lord | God of | Israel;
   For he hath visited and re- | deem-ed | his— | people.
2. And hath raised up a mighty sal- | vation..for | us;
   In the house of his | servant | Da— | vid.
3. As he spake by the mouth of his | holy | prophets;
   Which have been | since the | world be- | gan.
4. That we should be saved | from our | enemies;
   And from the hand of | all that | hate— | us.

GLORIA PATRI for a Double Chant

Glory be to the Father, and | to the | Son,
And | to the | Holy | Ghost;
As it was in the beginning, is now, and | ever | shall be,
World | without | end. A- | men.



EVENING PRAYER.



EVENING PRAYER.

Cantate Domino. Ps. 98.

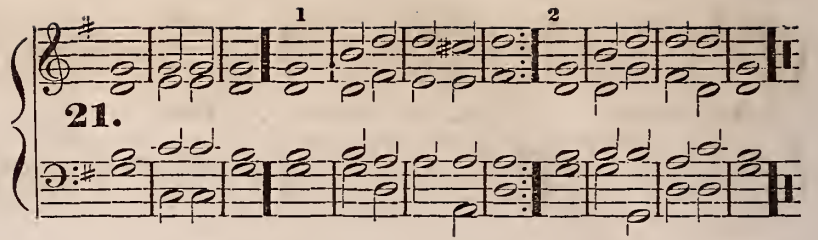
1. O sing unto the Lord | a new | song.
   For | he hath ·· done | marvel-lous | things.
2. With his own right hand, and with his | holy | arm;
   Hath he | gotten ·· him- | self the | victory.

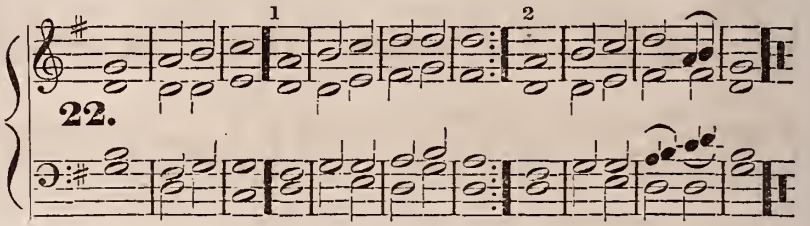
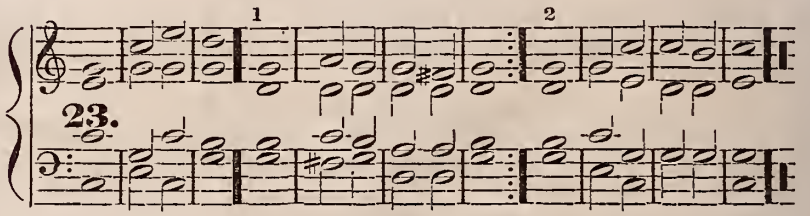
3. The Lord declared | his sal- | vation;
   His righteousness hath he openly showed | in the | sight ·· of the | heathen.
4. He hath remembered his mercy and truth toward the | house of | Israel;
   And all the ends of the world have seen the sal- | va-tion | of our | God.

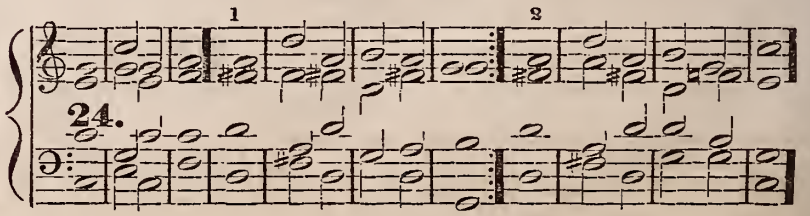
5. Show yourselves joyful unto the Lord, | all ye | lands;
   Sing, re- | joice, and | give— | thanks.
6. Praise the Lord up- | on the | harp;
   Sing to the harp with a | psalm of | thanks— | giving;

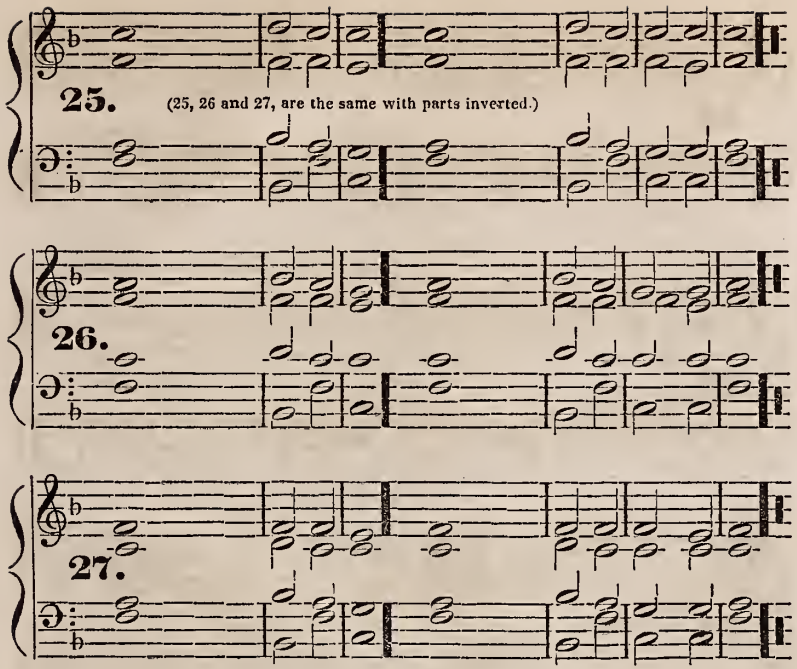
7. With trumpets | also ·· and | shawms;
   O show yourselves joyful be- | fore the | Lord the | King.
8. Let the sea make a noise, and all that | there-in | is;
   The round world, and | they that | dwell there- | in.

9. Let the floods clap their hands, and let the hills be joyful together be- | fore the | Lord:
   For he | cometh ·· to | judge the | earth.
10. With righteousness shall he | judge the | world:
    And the | people | with— | equity.





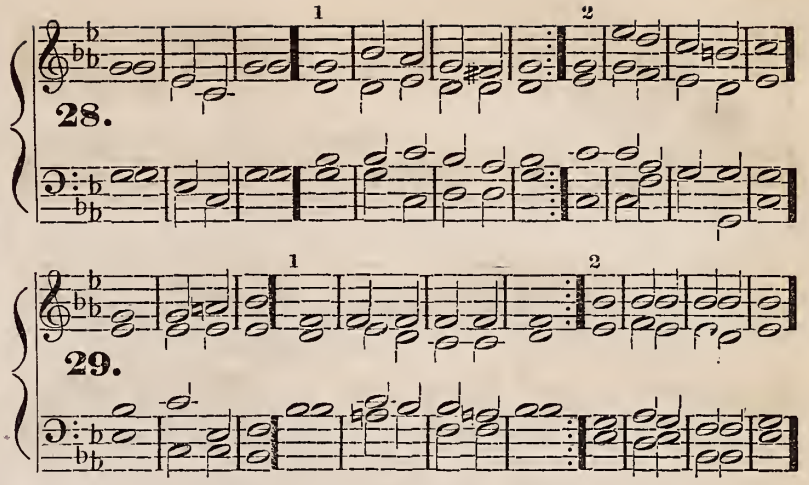




Bonum Est Confiteri. Ps. 92.

1. It is a good thing to give thanks un- | to the | Lord ;
   And to sing praises unto thy name | O— | Most— | Highest.
2. To tell of thy loving kindness early | in the | morning :
   And of thy truth | in the | night— | season.

3. Upon an instrument of ten strings, and up- | on the | lute ;
   Upon a loud instrument, | and up- | on the | harp.
4. For thou, Lord, hast made me glad | through thy | works :
   And I will rejoice in giving praise for the oper- | a-tions | of thy | hands

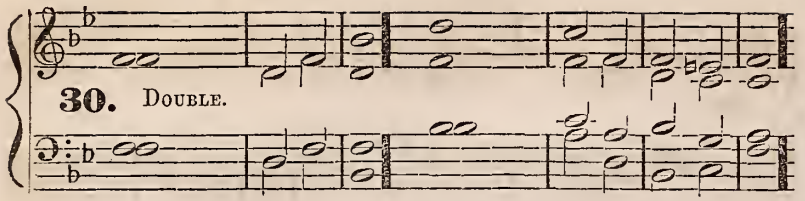
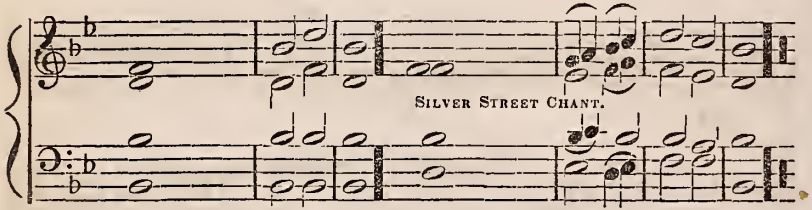


Deus Misereatur. Ps. 67.

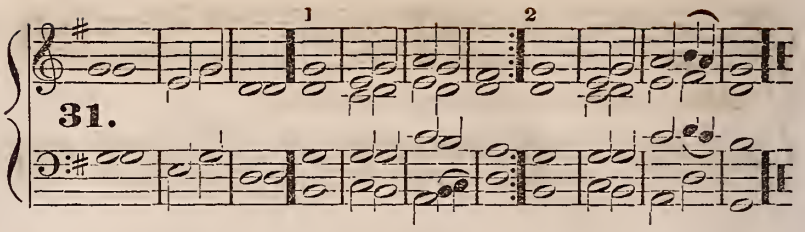
1. God be mereiful unto | us, and | bless us :
   And show us the light of his countenanee, and be | merei-ful | unto | us.
2. That thy way may be | known up-on | earth :
   Thy saving | health a- | mong all | nations.

3. Let the people praise thee, | O— | God :
   Yea, let | all the | people | praise thee.
4. O let the nations rejoiee | and be | glad :
   For thou shalt judge the folk righteously, and govern the | nations | upon | earth.

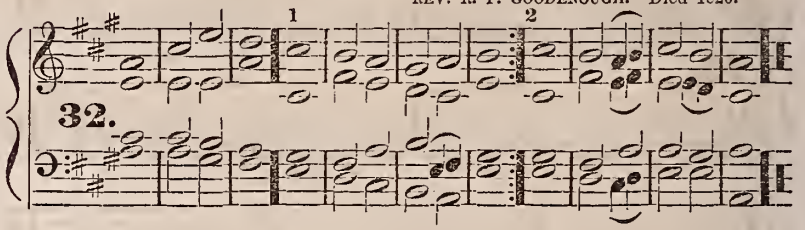
5. Let the people praise thee, | O— | God :
   Yea, let | all the | people | praise thee.
6. Then shall the earth bring | forth her | increase :
   And God, even our own | God shall | give us · · his | blessing.

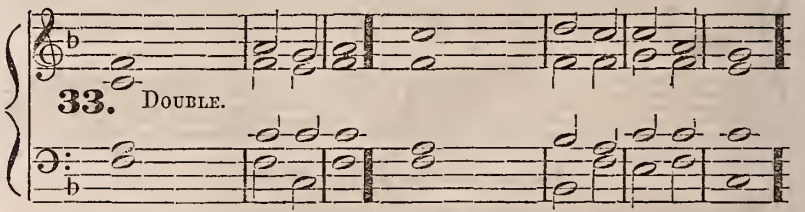
7. God shall | bless— | us :
   And all the ends of the | world shall | fear— | him. GLORIA PATRI.

Benedic Anima Mea. Ps. 103.

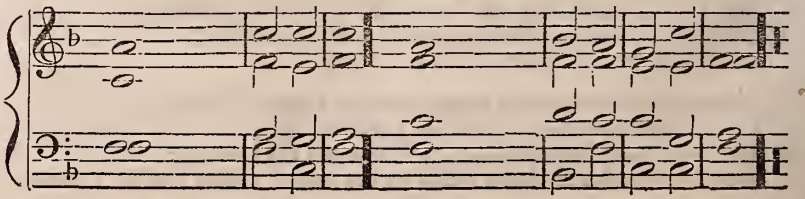
1. Praise the Lord, | O my | soul :
And all that is within me | praise his | holy | name.
2. Praise the Lord, | O my | soul ;
And forget not | all his | ben-e- | fits.
3. Who forgiveth | all thy | sin ;
And healeth all | thine in- | firmi- | ties.
4. And saveth thy life | from des- | truction,
And crowneth thee with | mercy..and | loving- | kindness.
5. O praise the Lord, ye angels of his, ye that ex- | cel in | strength :
Ye that fulfil his commandment, and hearken unto the | voice of | his—|word.
6. O praise the Lord, all | ye his | hosts ;
Ye servants of | his that | do his | pleasure.
7. O speak good of the Lord, all ye works of his, in all places of | his do- | minion ;
Praise thou the Lord, | O— | my— | soul



REV. R. P. GOODENOUGH. Died 1826.







SCRIPTURAL SELECTIONS FOR CHANTING.

Selection 1. Ps. 19.

1. The heavens declare the glory of God; and the firmament showeth his | handy- | work;
Day unto day uttereth speech, and | night ·· unto | night ·· showeth | knowledge.

2. There is no speech nor language where their voice | is not | heard;
Their line is gone out through all the earth, and their | words ·· to the | end of ·· the | world.

3. In them hath he set a tabernacle | for the | sun,
Which is as a bridegroom coming out of his chamber, and rejoiceth as a strong | man to | run a | race.

4. His going forth is from the end of the heaven, and his circuit unto the | ends of | it.
And there is nothing | hid ·· from the | heat there- | of.

5. The law of the LORD is perfect, con- | verting the soul;
The testimony of the LORD is | sure, making | wise the | simple.

6. The statutes of the LORD are right, re- | joicing ·· the | eyes.
The commandment of the LORD is | pure, en- | lightening ·· the | eyes.

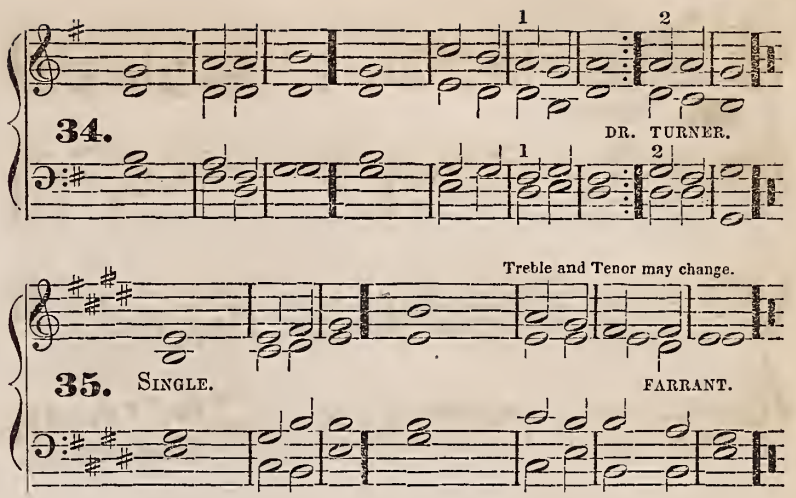
7. The fear of the LORD is clean, en- | during ·· for- | ever;
The judgments of the LORD are true, and | righteous | altogether.

8. More to be desired are they than gold, yea, than | much fine | gold,
Sweeter also than honey, | and the | honey- | comb.

9. Moreover by them is thy servant warned, and in keeping of them there is | great re- | ward;
Who can understand his errors? cleanse thou | me from | secret | faults.

10. Keep back thy servant also from presumptuous sins; let them not have do- | minion | over me:
Then shall I be upright, and I shall be innocent | from the | great trans- | gression.

11. Let the words of my mouth, and the meditation | of my | heart,
Be acceptable in thy sight, O LORD, my | strength, and | my Re- | deemer.



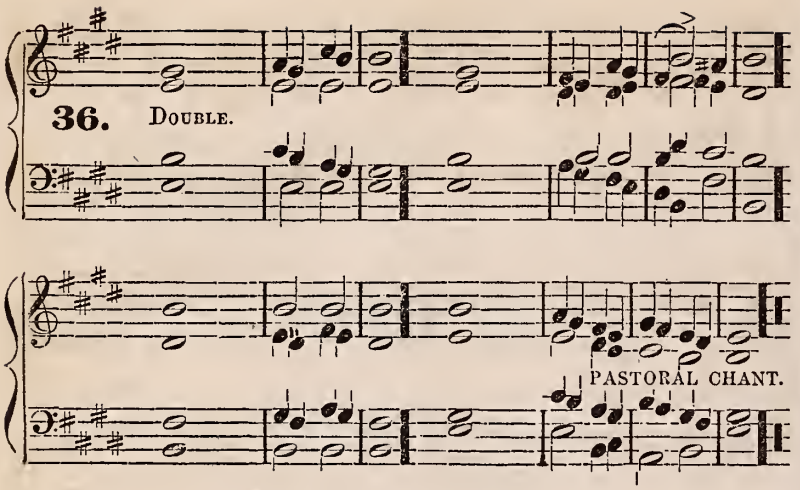
Selection 2. Ps. 121.

1. I will lift up mine eyes unto the hills, from whence | cometh ·· my | help.
My help cometh from the Lord, | who made | heaven and | earth.

2. He will not suffer thy foot to be moved, he that keepeth thee | will not | slumber.
Behold, he that keepeth Israel, | shall not | slumber nor | sleep.

3. The Lord is thy keeper, the Lord is thy shade upon thy | right— | hand.
The sun shall not smite thee by day, | nor the | moon by | night.

4. The Lord shall preserve thee from all evil; he shall pre- | serve thy | soul.
The Lord shall preserve thy going out, and thy coming in; from this time forth, and | even ·· for- | ev-er- | more.



Selection 2. Ps. 23.

1. The Lord is my shepherd, I | shall not | want:
   The Lord is my shepherd, I | shall— | not— | want.

2. He maketh me to lie down in | green— | pastures:
   He leadeth me be- | side the | still— | waters.

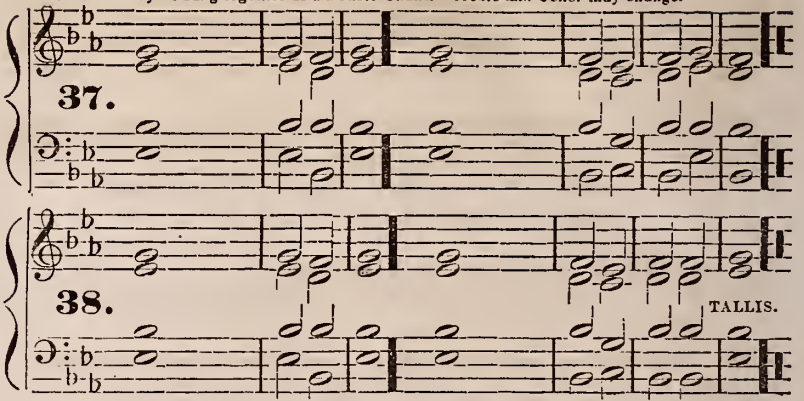
3. He restoreth | my— | soul:
   He leadeth me in the paths of righteouness | for his | name's— | sake.

4. Yea, though I walk through the valley of the shadow of death, I will | fear no | evil:
   For thou art with me, thy rod and thy | staff they | eomfort | me.

5. Thou preparest a table before me, in the presence of | my— | enemies:
   Thou anointest my head with oil; my | eup— | runneth | over

6. Surely goodness and merey shall follow me all the days of | my— | life:
   And I will dwell in the | house of..the | Lord for- | ever.

37 and 38 may be sung together as a Double Chant. Treble and Tenor may change.



Selection 4. Ps. 16.

1. Preserve me, | O— | God,
   For in thee | do I | put my | trust;

2. O my soul, thou hast said unto the Lord, thou | art my | Lord;
   My goodness ex- | tendeth | not to | thee.

3. But to the saints that are | in the | earth.
   And to the exeellent, in whom is | all— | my de- | light;

4. Their sorrows shall be multiplied that hasten after an- | other | God;
   Their drink-offerings of blood will I not offer, nor take their | names in- | to my | lips.

5. The Lord is the portiou of my inheritance, and | of my | cup,
   Thou main- | tainest | my— | lot;

6. The lines are fallen unto me in | pleasant | plaees;
   Yea, I | have a | goodly | heritage.

7. I will bless the Lord, who hath | given..me | counsel;
   My reins also instruct me | in the | night— | season:

8. I have set the Lord | always..be- | fore me,
   Because he is at my right hand | I shall | not be | moved.

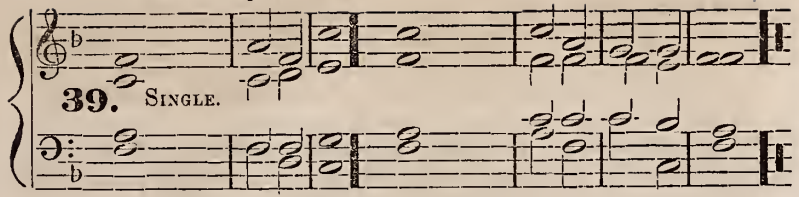
9. Therefore my heart is glad, and my | glory..re- | joiceth;
   My flesh also shall | rest— | in— | hope.

10. For thou wilt not leave my | soul in | hell;
    Neither wilt thou suffer thine Holy | One to | see cor- | ruption.

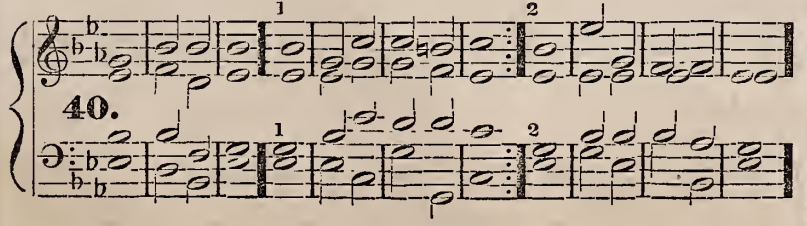
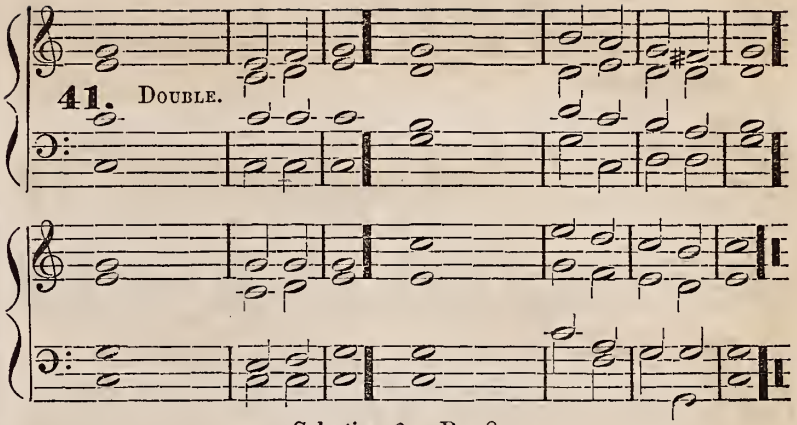
11. Thou wilt show me the | path of | life,
    In thy presence is | full— | ness of | joy;

12. At | thy right | hand
    There are | pleasures..for- | ever- | more.

Double Counterpoint.

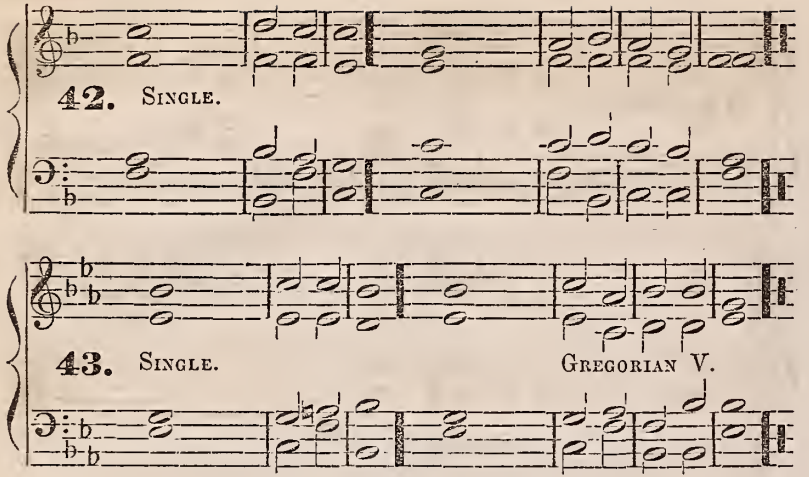


Selection 5. Ps. 125.

1. They that trust in the Lord shall be as | Mount— | Zion;
   Which cannot be removed, but a- | bi— | deth for- | ever.
2. As the mountains are round about Je- | ru-sa- | lem,
   So the Lord is round about his people from | henceforth | even..for- | ever.
3. For the rod of the wicked, shall not rest upon the | lot..of the | righteous;
   Lest the righteous put forth their | hands un- | to in- | iquity.
4. Do good, O Lord, unto | those that..are | good,
   And to them that are | upright | in their | hearts.
5. As for such as turn aside unto their | crooked | ways,
   The Lord shall lead them forth with the | workers | of in- | iquity.
6. But peace shall be upon | Is-ra- | el,
   Peace shall be upon | Is— | —ra | el.



Selection 6. Ps. 8.

1. O Lord our Lord, how excellent is thy name in | all the | earth!
   Who hast set thy | glory..a- | bove the | heavens.
2. Out of the mouth of babes and sucklings hast thou ordained strength be- | cause of..thine | enemies;
   That thou mightest still the | ene-my | and..the a- | venger.
3. When I consider the heavens, the | work of..thy | fingers;
   The moon and the stars which | thou hast | or— | dain-ed:
4. What is man, that thou art | mindful..of | him,
   And the son of man, that | thou— | visit-est | him?
5. For thou hast made him a little lower | than the | angels,
   And hast crowned him with | glo— | ry and | honor.
6. Thou madest him to have dominion over the works of | thy— | hands.
   Thou hast put | all things | under..his | feet.
7. All sheep and oxen, yea, and the beasts | of the | field:
   The fowl of the air, and the fish of the sea, and whatsoever passeth through the | paths— | of the | sea.
8. O Lord | our— | Lord,
   How excellent is thy | name in | all the | earth.

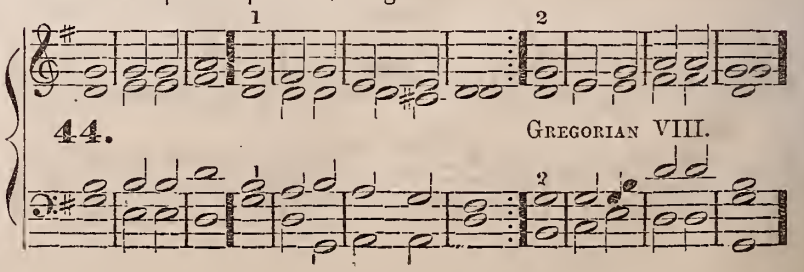


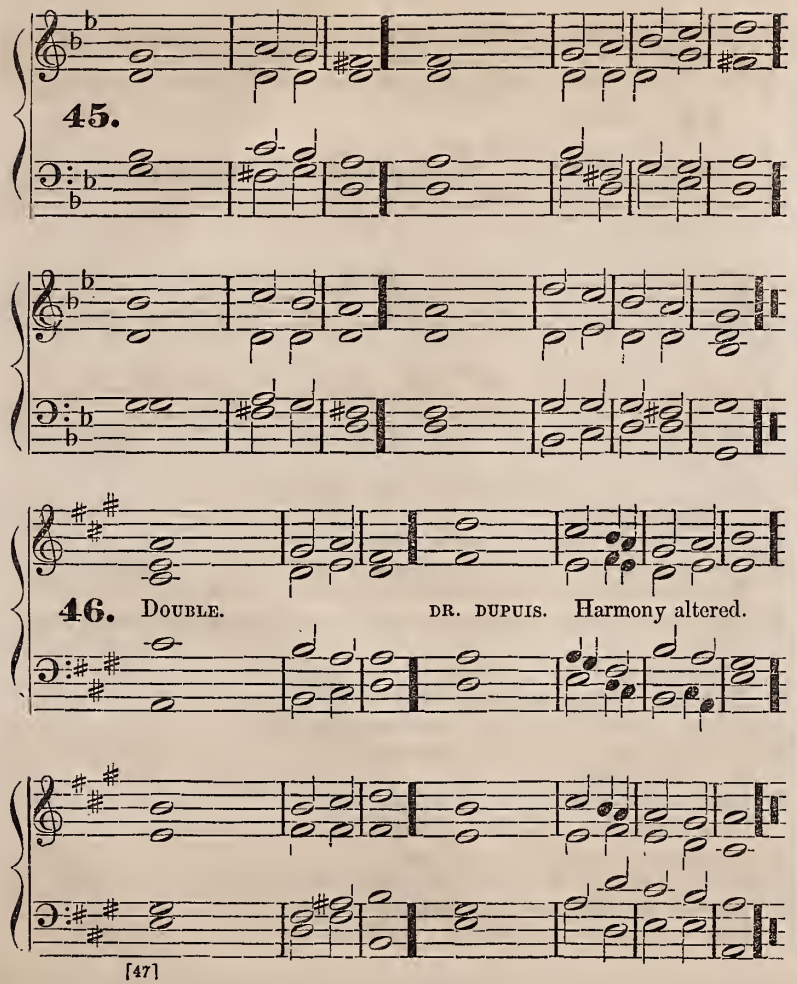
Selection 7. Luke 1, 68—75.

1. Blessed be the Lord God of Israel, for he hath visited and re- | deem-ed his | people.
2. And hath raised up an horn of salvation for us, in the house of his | servant | Da— | vid.
3. As he spake by the mouth of his holy prophets, which have been since the | world be- | gan.
4. That we should be saved from our enemies, and from the hand of | all that | hate— | us.
5. To perform the mercy promised to our fathers, and to remember his holy | cov-e | nant.
6. The oath which he sware to our | father | A-bra- | ham.
7. That he would grant unto us, that we being delivered out of the hand of our en-e- | mies ;
8. Might serve him without fear, in holiness and righteousness before him, all the | days of | our— | life.

Selection 8. Ps. 46.

1. God is our | refuge ·· and | strength,
   A very | present | help in | trouble.
2. Therefore we will not fear, though the | earth ·· be re- | mov-ed,
   And though the mountains be carried into the | midst of | the— | sea.
3. Though the waters thereof roar, | and be | troubled,
   Though the mountains shake with the | swelling | there— | of.
4. There is a river, the streams whereof shall make glad the | city ·· of | God ;
   The holy place of the tabernacle | of the | Most— | High.
5. God is in the midst of her, she shall | not be | mov-ed,
   God shall help her and | that— | right— | early.
6. The heathen rag-ed, the | kingdoms ·· were | mov-ed,
   He uttered his | voice, the | earth— | melted.
7. The Lord of | Hosts is | with us ;
   The God of | Jacob | is our | refuge.
8. Come, behold the | works ·· of the | Lord,
   What desolations he hath | made— | in the | earth.
9. He maketh wars to cease unto the | end ·· of the | earth ;
   He breaketh the bow, and cutteth the spear in sunder ; he burneth the | chariot | in the | fire.
10. Be still, and know that | I am | God ;
    I will be exalted among the heathen, and I will be ex- | alted | in the | earth.
11. The Lord of | hosts is | with us ;
    The God of | Jacob | is our | refuge.



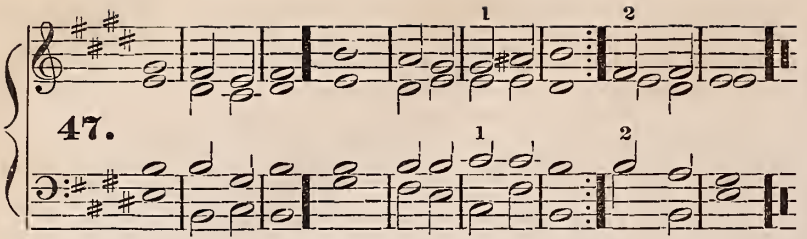


Selection 9. Ps. 1.

1. Blessed is the man that walketh not in the counsel of the ungodly, **nor** standeth in the | way of | sinners ;
   Nor sitteth in the | seat— | of the | scornful.
2. But his delight is in the law | of the | Lord,
   And in his law doth he | medi-tate | day and | night
3. And he shall be like a tree planted by the | rivers ·· of | water,
   That bringeth forth his | fruit— | in his | season.
4. His leaf also | shall not | wither,
   And whatso- | ev-er ·· he | doeth ·· shall | prosper.
5. The ungodly | are not | so,
   But are like the chaff which the wind | dri— | veth a- | way.
6. Therefore the ungodly shall not stand | in the | judgment,
   Nor sinners in the congre- | ga-tion | of the | righteous.
7. For the Lord knoweth the way | of the | righteous,
   But the way of the un- | godly | shall— | perish.

Selection 10. Ps. 5.

1. Give ear to my | words, O | Lord ;
   Con- | sider ·· my | med-i- | tation.
2. Hearken unto the voice of my cry, my King, | and my | God ;
   For unto | thee will | I— | pray.
3. My voice shalt thou hear in the morning | O— | Lord ;
   In the morning will I direct my prayer unto | thee, and | will look | up.
4. For thou art not a God that hath pleasure in | wick-ed- | ness.
   Neither shall | e-vil | dwell with | thee.
5. The foolish shall not stand | in thy | sight,
   Thou hatest all | workers | of in- | iquity.
6. Thou shalt destroy them | that speak | falsehood ;
   The Lord will abhor the bloody | and de- | ceit-ful | man.
7. But as for me, I will come into thy house in the multitude | of thy | mercy ;
   And in thy fear will I worship | toward ·· thy | ho-ly | temple.
8. Lead me, O Lord, in thy righteousness, because | of mine | enemies ;
   Make thy way | straight be- | fore my | face.
9. Let all them that put their trust in thee rejoice, let them ever shout for joy, because | thou de- | fendest them ;
   Let them also that love thy name be | joyful | in— | thee.
10. For thou, Lord, wilt | bless the | righteous ;
    With favor wilt thou compass | him as | with a | shield.



Selection 11. Ps. 95.

1. O come, let us sing un- | to the | Lord,
   Let us make a joyful noise to the | Rock of | our sal- | vation.
2. Let us come before his presence | with thanks- | giving;
   And make a joyful | noise unto | him with | psalms.

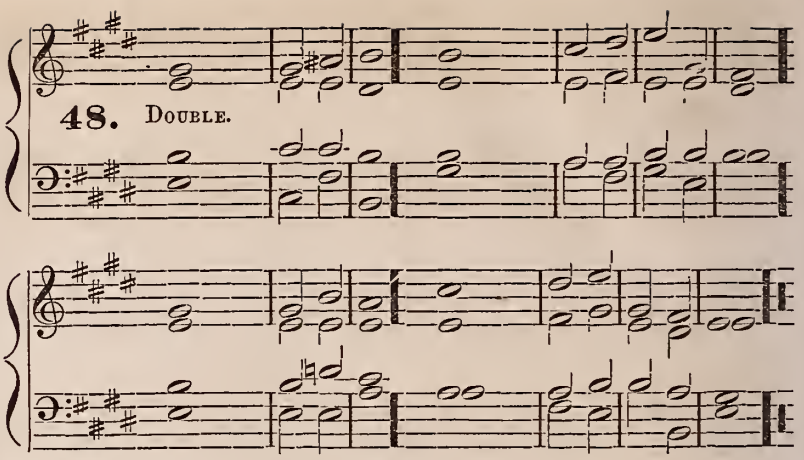
3. For the Lord is a | great— | God;
   And a great | King a- | bove all | gods.
4. In his hand are the deep places | of the | earth;
   And the strength of the | hills is | his— | also.

5. The sea is his | and he | made it;
   And his hands | form-ed | the dry | land.
6. O come let us worship | and bow | down;
   And kneel be- | fore the | Lord our | Maker.

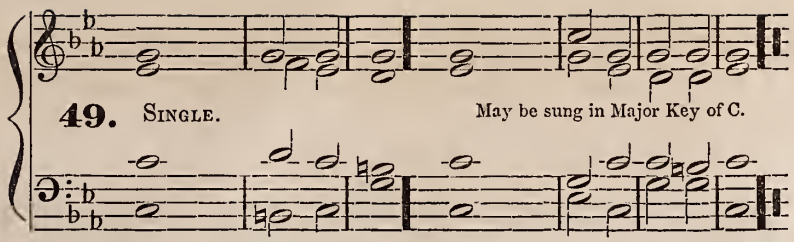
Repeat the latter strain of the Chant for this verse.

7. For he is | our— | God.
   And we are the people of his pasture, and the | sheep of | his— | hand.

8. To day if ye will hear his voice, harden | not your | heart;
   As in the day of temptation | in the | wild-der- | ness.
9. When your fathers | tempted | me:
   Proved | me and | saw my | work.

10. Forty years long was I grieved with this gener- | ation, and | said,
    It is a people who do err in their heart, and they have | not known | my—|ways.
11. Unto whom I sware | in my | wrath,
    They should not enter | into | my— | rest.

Selection 12. Ps. 116, 1—8.

1. I | love the | Lord,
   Because he hath heard my voice, | and my | suppli- | cations.
2. Because he hath inclined his ear | unto | me,
   Therefore will I call upon him as | long as | I— | live.
3. The sorrows of death encompassed me, and the pains of hell gat | hold up- | on me:
   I found | trouble | and— | sorrow.
4. Then called I upon the name | of the | Lord,
   O Lord I beseech thee de- | liv-er | my— | soul.
5. Gracious is the | Lord, and | righteous,
   Yea, our | God is | merci- | ful.
6. The Lord pre- | serveth ·· the | simple,
   I was brought low, and | he— | help-ed | me
7. Return unto thy rest, | O my | soul;
   For the Lord hath dealt | boun-ti- | fully | with thee,
8. For thou hast delivered my | soul from | death;
   Mine eyes from tears, | and my | feet from | falling.



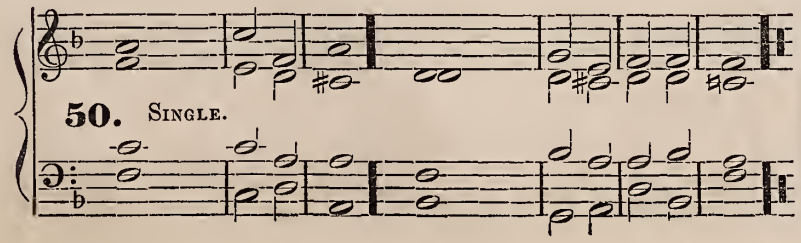
Selection 13. Ps. 67.

1. God be merciful unto | us, and | bless us:
   And cause his | face to | shine up- | on us.
2. That thy way may be | known up..on | earth.
   Thy saving | health a- | mong all | nation.

3. Let the people praise thee, | O— | God:
   Let | all the | people | praise thee.
4. O let the nations be glad, and | sing for | joy: on the | earth.
   For thou shalt judge the people righteously, and govern the | na..tions up- |

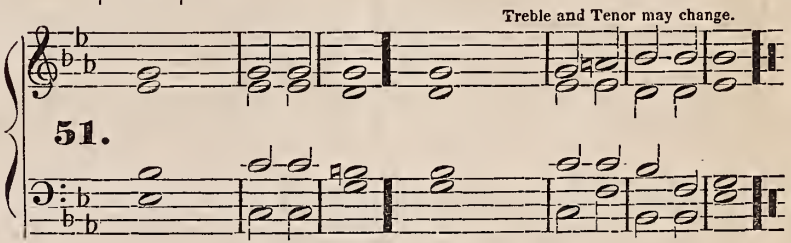
5. Let the people praise thee, | O— | God:
   Let | all the | people | praise thee.
6. Then shall the earth | yield her | increase,
   And God, even our | own..God will | bless— | us.

7. God shall | bless— | us:
   And all the ends of the | earth shall | fear— | him.



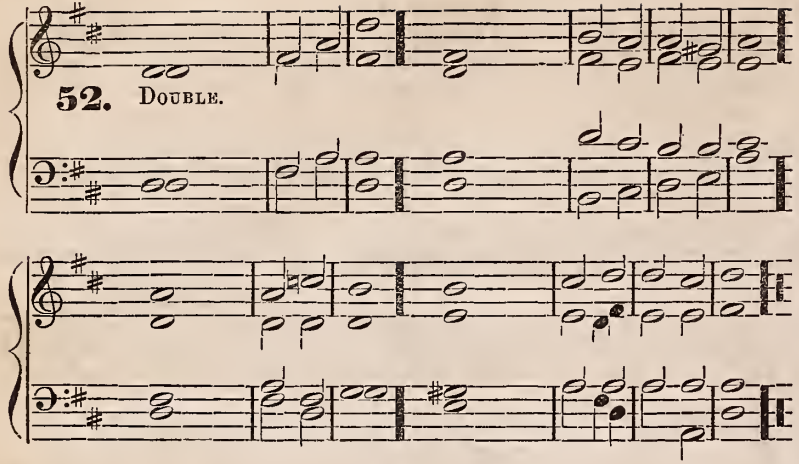
Selection 14.

1. Our days on earth are as a shadow, and there is | none a- | biding;
   We are but of yesterday, there is but a | step be..tween | us and | death.
2. Man's days are as grass; as a flower of the field | so he | flourisheth;
   He appeareth for a little time, and then | vanish- | eth a- | way.
3. Watch, for ye know not what hour your | Lord doth | come;
   Be ye also ready, for in such an hour as ye think not the | Son of | man— | cometh.
4. It is the Lord; let him do what | seemeth..him | good:
   The Lord gave, and the Lord hath taken away, and blessed be the | name of | the— | Lord.



Selection 15. Rev. 14: 13.

1. Blessed are the dead, who die in the | Lord from | henceforth:
   Yea, saith the Spirit, that they may rest from their labors, and their | works do | follow | them.
   Rev. 20: 6.
2. Blessed and holy is he that hath part in the first resurrection: on such the seeond death | hath no | power.
   But they shall be priests of God, and of Christ, and shall reign with | him a | thousand | years.
   Rev. 1: 5.
3. Unto him that loved us, and washed us from our sins in his own blood, and hath made us kings and priests to | God..and his | Father:
   To him be glory and do- | minion..for- | ever..and | ever.
   Rev. 14: 13.
4. Blessed are the dead, who die in the | Lord from | henceforth:
   Yea, saith the Spirit, that they may rest from their labors, and their | works do | follow | them.



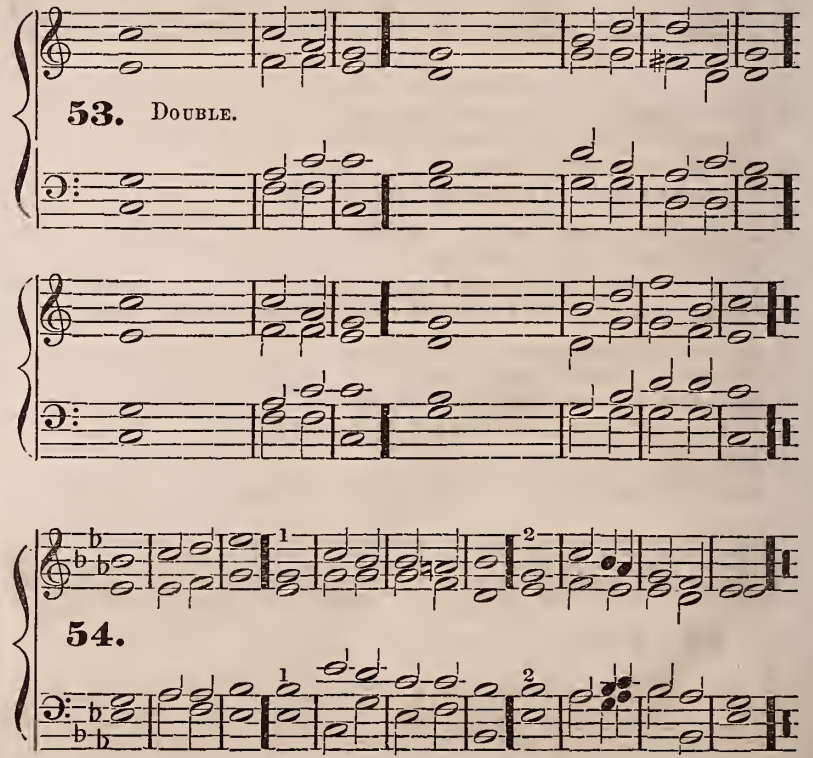
Selection 16. Ps. 24.

1. The earth is the Lord's, and the | fulness..there- | of;
   The world, and | they that | dwell there- | in.
2. For he hath founded it up- | on the | seas;
   And established | it up- | on the | floods,

3. Who shall ascend unto the hill | of the | Lord;
   And who shall | stand..in his | holy | place?
4. He that hath clean hands, and a | pure— | heart;
   Who hath not lifted up his soul unto vanity, nor | sworn de- | ceitful- | ly.

5. He shall receive the blessing | from the | Lord;
   And righteousness from the | God of | his sal- | vation.
6. This is the generation of | them that | seek him;
   That seek thy | face, O | Ja - — | cob.

7. Lift up your heads, O ye gates, and be ye lifted up, ye ever- | lasting | doors;
   And the king of | glory | shall come | in.
8. Who is this | King of | glory?
   The Lord, strong and mighty, the Lord, | migh - — | ty in | battle.
9. Lift up your heads, O ye gates, even lift them up, ye ever- | lasting | doors;
   And the King of | glory | shall come | in.
10. Who is this | King of | glory?
    The Lord of hosts, | he..is the | King of | glory.



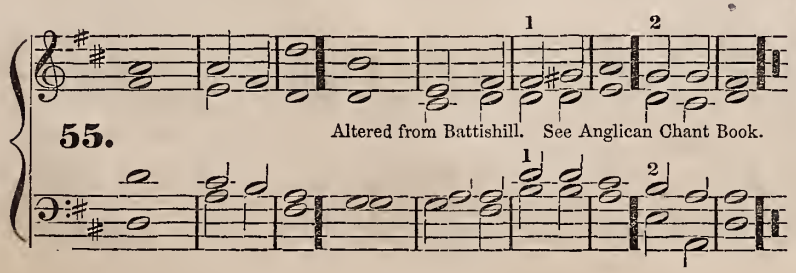
Selection 17. Ps. 98.

1. O sing unto the Lord | a new | song:
   For he hath done | mar-vel- | lous— | things.
2. His right hand, and his | holy | arm,
   Hath | gotten | him the | victory.

3. The Lord hath made known | his sal- | vation:
   His righteousness hath he openly showed | in the | sight of·· the | heathen.
4. He hath remembered his mercy and truth toward the | house of | Israel:
   And all the ends of the earth have seen the sal- | vation | of our | God.

5. Make a joyful noise unto the Lord, | all the | earth;
   Make a loud noise, and re- | joice, and | sing— | praise.
6. Sing unto the Lord | with the | harp:
   With the harp, and the | voice— | of a | psalm.

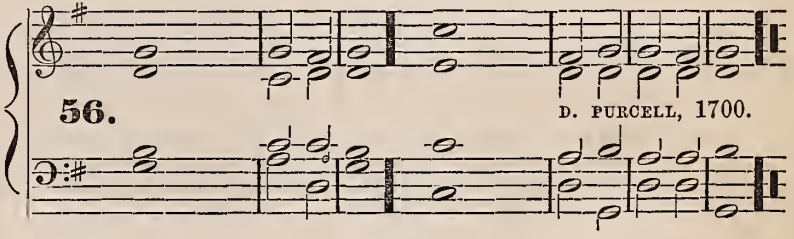
7. With trumpets, and | sound of | cornet,
   Make a joyful noise be- | fore the | Lord the | King.
8. Let the sea roar, and the | fulness ·· there- | of:
   The world, and | they that | dwell there- | in.

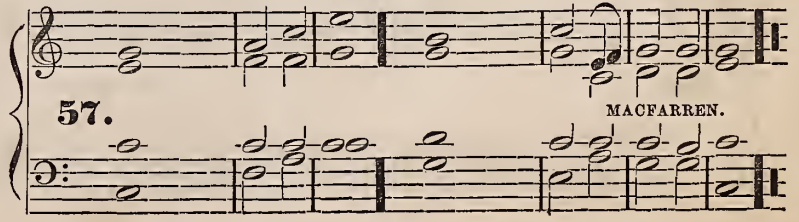
9. Let the floods | clap their | hands:
   Let the hills be joyful to- | gether ·· be- | fore the | Lord.
10. For he cometh to | judge the | earth:
    With righteousness shall he judge the world, and the | people | with— | equity.

Selection 18. Ps. 125.

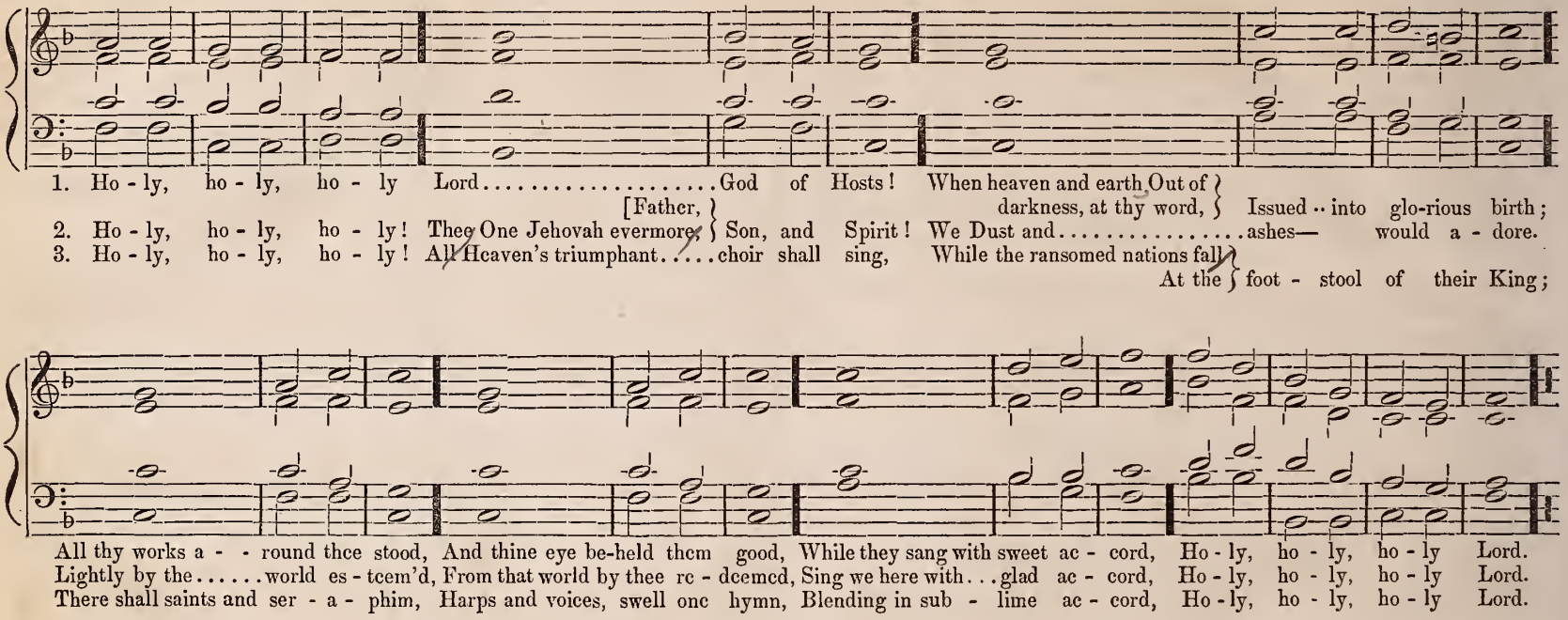
1. They that trust in the Lord shall | be as ·· Mount | Zion;
   Which cannot be removed, but a- | bi- — | deth for- | ever.
2. As the mountains are round a- | bout Je- | rusalem;
   So the Lord is round about his people, from | henceforth | even ·· for- | ever.

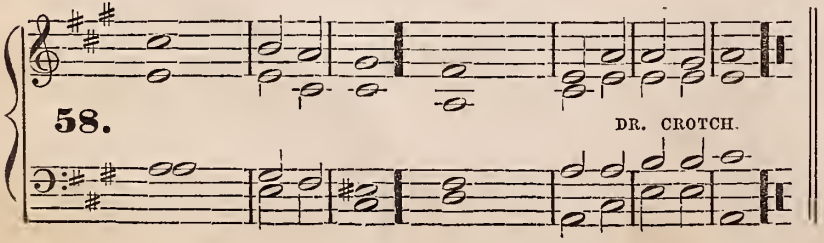
3. For the rod of the wicked shall not rest upon the | lot ·· of the | righteous;
   Let the righteous put forth their | hands un- | to in- | iquity.
4. Do good, O Lord, unto those that | are— | good;
   And to them that are | upright | in their | hearts.

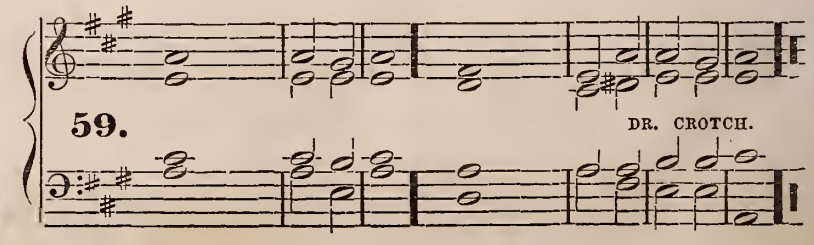
5. As for such as turn aside unto their crooked ways, the Lord shall lead them forth with the workers | of in- | iquity.
   But peace shall be upon Israel: | peace shall | be up ·· on | Israel.






1. Ho - ly, ho - ly, ho - ly Lord.....God of Hosts! When heaven and earth Out of darkness, at thy word, Issued into glo-rious birth;
2. Ho - ly, ho - ly, ho - ly! Thee One Jehovah evermore, [Father, Son, and Spirit! We Dust and.....ashes— would a - dore.
3. Ho - ly, ho - ly, ho - ly! All Heaven's triumphant.....choir shall sing, While the ransomed nations fall At the foot - stool of their King;
All thy works a - - round thee stood, And thine eye be-held them good, While they sang with sweet ac - cord, Ho - ly, ho - ly, ho - ly Lord.
Lightly by the.....world es - teem'd, From that world by thee re - deemed, Sing we here with...glad ac - cord, Ho - ly, ho - ly, ho - ly Lord.
There shall saints and ser - a - phim, Harps and voices, swell one hymn, Blending in sub - lime ac - cord, Ho - ly, ho - ly, ho - ly Lord.


58.
DR. CROTCH.

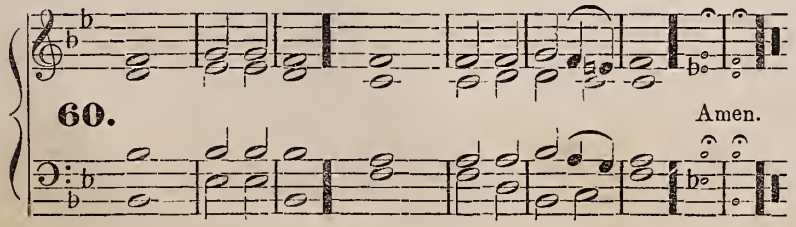

59.
DR. CROTCH.

Selection 27.

HUMBLE DEVOTION.

1. From the receesses of a lowly spirit,
   My humble prayer aseends, O | Father, | hear it!
   Borne on the trembling wings of fear and | meekness : ·· For- | give its | weakness.
2. I know, I feel how mean, and how unworthy
   The lowly saerifiee I | pour be- | fore thee :
   What ean I offer thee, O thou most | holy! ·· But | sin and | folly.
3. Lord, in thy sight, who every bosom viewest,
   Cold in our warmest vows, and | vain our | truest ;
   Thoughts of a hurrying hour, our lips re- | peat them, ·· Our | hearts for- | get them.
4. We see thy hand, it leads us, it supports us :
   We hear thy voice, it | eounsels ·· and it | eourts us ;
   And then we turn away! and still thy | kindness ·· For- | gives our | blindness!
5. Who ean resist thy gentle eall, appealing
   To ev'ry gen'rous thought and | grateful | feeling!
   Oh! who ean hear the aeeents of thy | merey ·· And | never | love thee.
6. Kind Benefaetor! plant within this bosom
   The | seeds of | holiness, ‖ and let them blossom
   In fragranee, and in beauty bright and | vernal, ·· And | spring e- | ternal.
7. Then plaee them in those everlasting gardens,
   Where angels walk, and | seraphs ·· are the | wardens ;
   Where every flower, brought safe through death's dark | portal ·· Be- | eomes im- | mortal.

Bowring.



Selection 28.

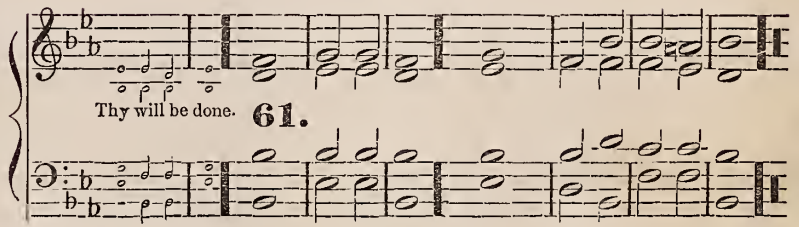
"THY WILL BE DONE."

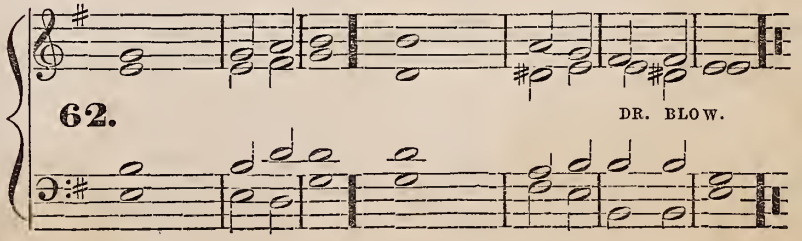
1. "Thy will be | done!" ‖ In devious way
   The hurrying stream of | life may | run ; ‖
   Yet still our grateful hearts shall say,
   "Thy— | will be | done."

2. "Thy will be | done!" ‖ If o'er us shine
   A gladd'ning and a | prosp'rous | sun, ‖
   This prayer will make it more divine,
   "Thy— | will be | done."

3. "Thy will be done!" ‖ Though shrouded o'er
   Our | path with | gloom, ‖ one eomfort, one
   Is ours : to breathe, while we adore,
   "Thy— | will be | done."

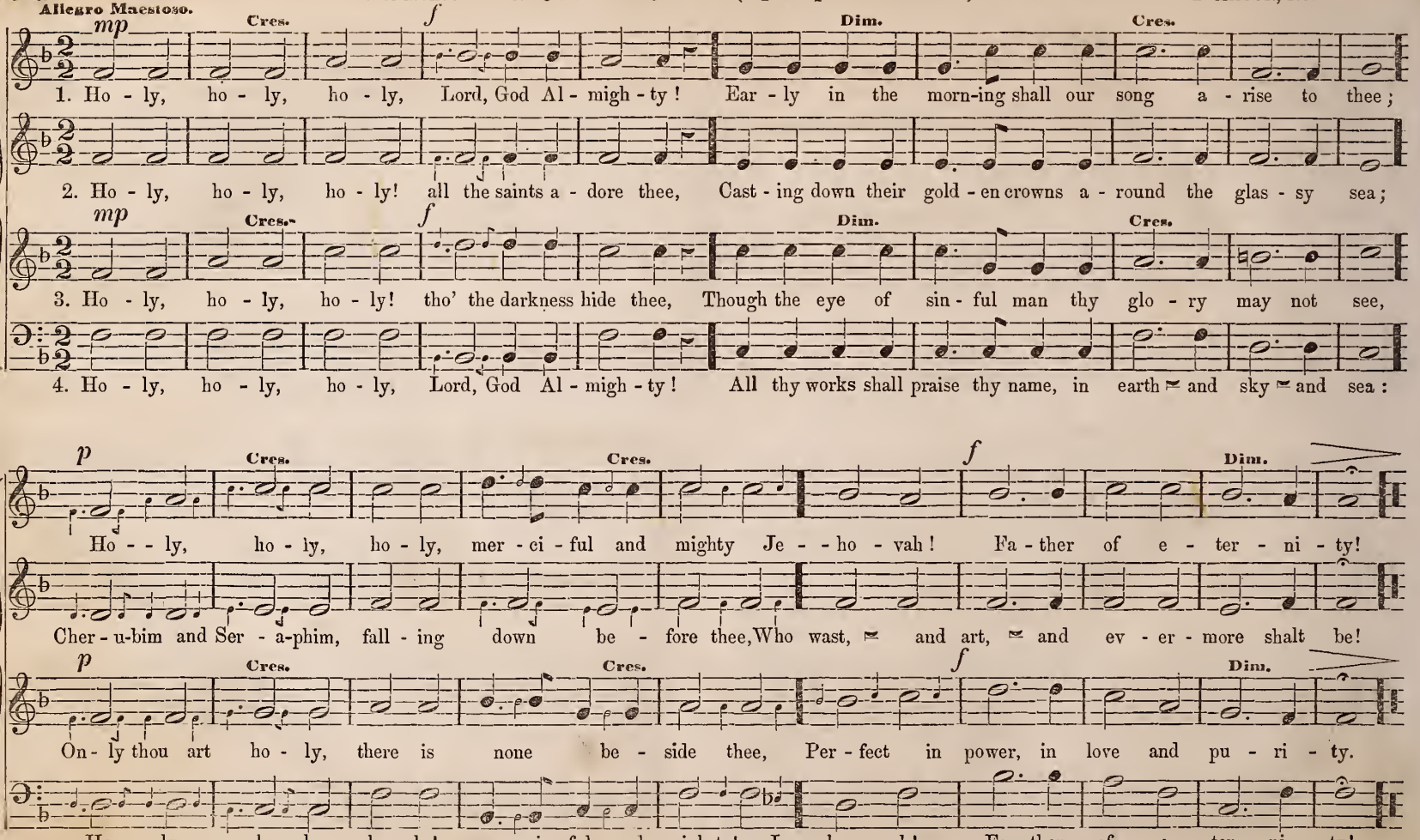
Bowring.





HYMN. ADORATION. (Episcopal Collection.)

L. MASON, 1850.


Allegro Maestoso.
mp
Cres.
f
Dim.
Cres.
1. Ho - ly, ho - ly, ho - ly, Lord, God Al - migh - ty! Ear - ly in the morn-ing shall our song a - rise to thee;
2. Ho - ly, ho - ly, ho - ly! all the saints a - dore thee, Cast - ing down their gold - en crowns a - round the glas - sy sea;
3. Ho - ly, ho - ly, ho - ly! tho' the darkness hide thee, Though the eye of sin - ful man thy glo - ry may not see,
4. Ho - ly, ho - ly, ho - ly, Lord, God Al - migh - ty! All thy works shall praise thy name, in earth and sky and sea:
p
Cres.
Cres.
f
Dim.
Ho - - ly, ho - ly, ho - ly, mer - ci - ful and mighty Je - - ho - vah! Fa - ther of e - ter - ni - ty!
Cher - u-bim and Ser - a-phim, fall - ing down be - fore thee, Who wast, and art, and ev - er - more shalt be!
On - ly thou art ho - ly, there is none be - side thee, Per - fect in power, in love and pu - ri - ty.
Ho - ly, ho - ly, ho - ly! mer - ci - ful and migh-ty! Je - ho - vah! Fa - ther of e - ter - ni - ty!

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